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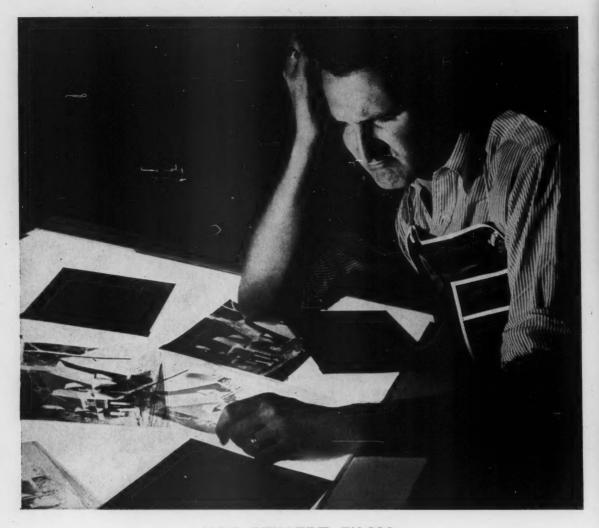
Modern

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this issue

NAPL Report
Litho in Russia
ALA Break — What
Does It Mean?
Majestic Story
Masking Series: No. 6
Run the Press

OCTOBER, 1958



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Cover

"Should I Go Into Web-Offset?" That's a question many lithographers are asking themselves these days. Bernard Green (right) of Majestic Press; Philadelphia, made the move and is happy about it (see story page 32). He's shown here examining press sheet with Nicholas DiGirolamo, pressroom foreman, in front of Harris-Cottrell four-color web-offset press.

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MODERN LITHOGRAPHY

OCTOBER, 1958 VOLUME 26, NUMBER 10

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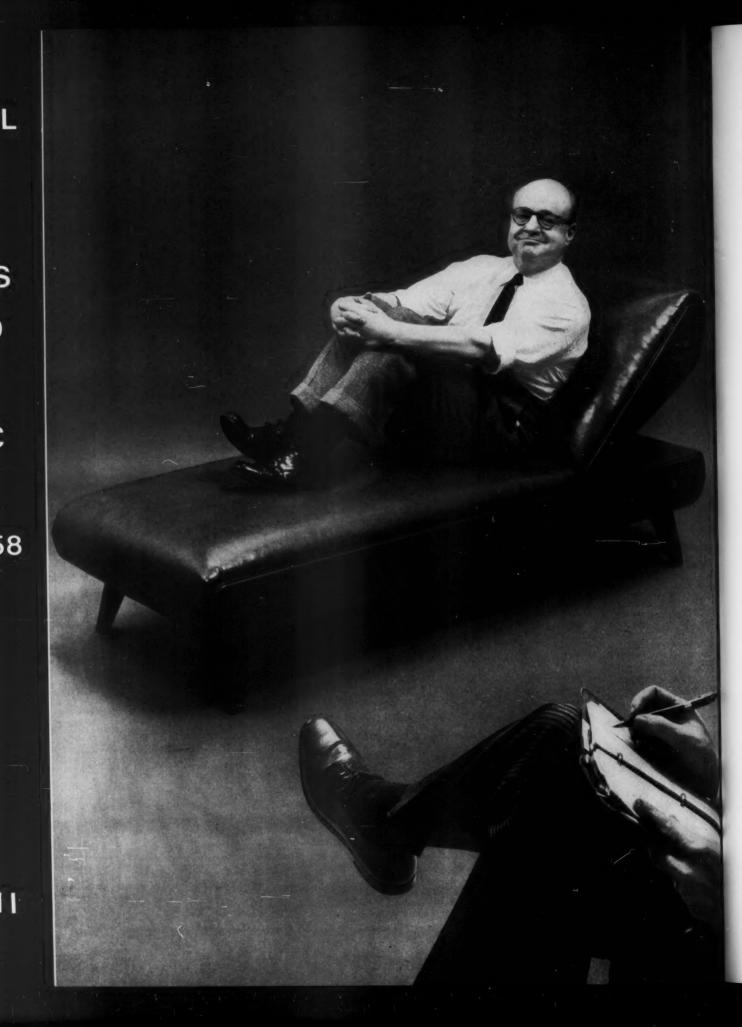
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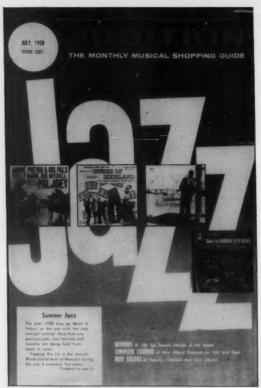
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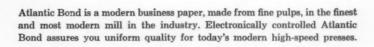


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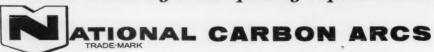
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Trick Falls, Glacier National Park

PHOTO BY LOUIS C. WILLIAM

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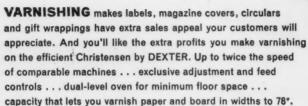
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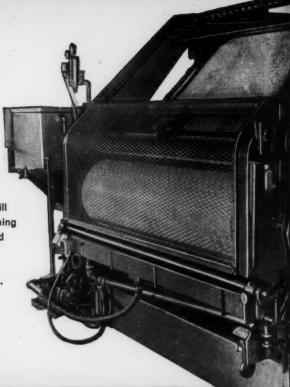
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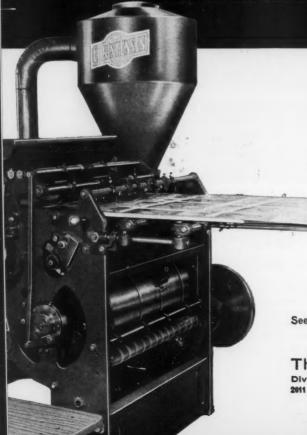
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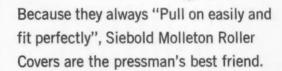
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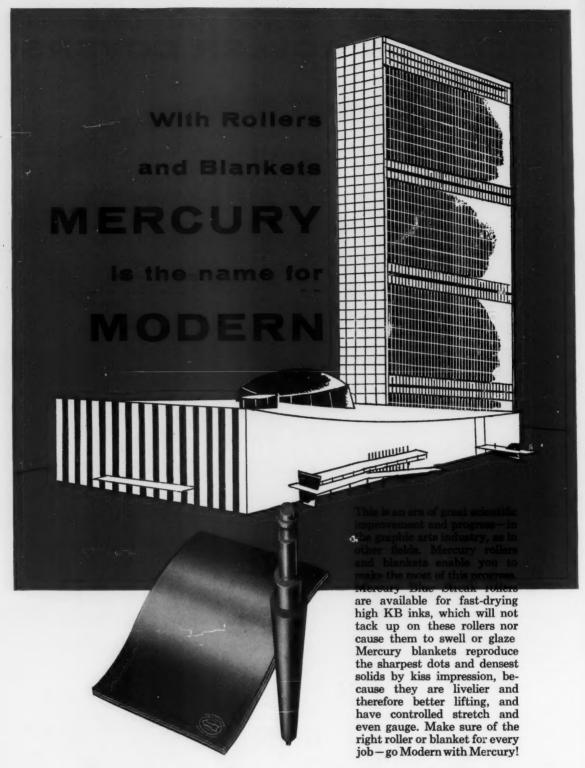


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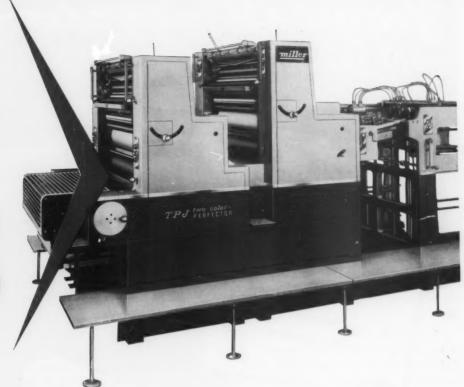


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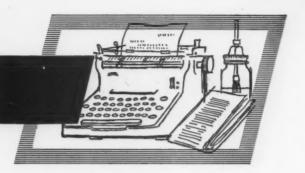
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EDITORIALS



The Giant Awakes

THE letterpress industry, like Rip Van Winkle, has finally had enough sleep. There were some yawns and stretches a year or so ago, and now the giant seems to have roused himself and is determined to make up for lost time. Those rumors about an overdose of sleeping pills seem to have been premature.

The letterpress awakening has taken several forms. First there was that misguided series of little books circulated far and wide claiming that there is nothing to worry about, the smart money still is on letterpress and it's the only process with a real future.

When the letterpress authors heard the shocked reaction to these tactics, not only from indignant lithographers, but from embarrassed letterpress printers as well, and when it became apparent that printing buyers would have none of it, this approach was abandoned.

Now the letterpress industry has decided that civil war isn't the soundest way to increase business and that lithography, after all, may be here to stay and may even have a place in the graphic arts picture.

The recent convention of Electrotypers & Stereotypers was warned just last month that "both processes have a definite place in the industry and both will continue to have a long and bright future."

In line with that thought, letterpress has turned its attention toward *improving letterpress*, rather than *deprecating lithography*.

The letterpress awakening, thus far, has been unorganized. Tangible results have come from the supply houses rather than from a concerted industry-sponsored effort. But these results have been quite fruitful, as a quick glance at such things as 3-M Makeready, Dow-Etch, automatic photoengrav-

ing and platemaking with the Scanagraver and the Klischograph, the Time-Life nylon plates, the DuPont photopolymer plate and web-fed rotary presses, will show.

But devising new methods and new equipment is no good unless the man in the shop actually puts them to use. An educational program is required, and the big suppliers haven't overlooked that fact. In recent months there have been several touring exhibits around the country of these new materials.

And late last month in New York, the Craftsmen, PIA and the Research and Engineering Council combined their efforts to put on a Letterpress Forum, featuring closed-circuit TV, with demonstrations of several of the new plates and presses, for more than 2,000 printers from the area.

There even are some preliminary discussions in the letterpress industry about establishing a formal research foundation, to bring together all these efforts at improving a process that has lain dormant for so many years.

What is the moral of this lesson from Sleepy Hollow? Well, Rip came home to find that his wife was dead and that his old friends didn't even recognize him. Unlike Rip, the letterpress giant has kept many of his staunch admirers through the years and you can count on this friendship to be reinforced when all the recent improvements really take hold.

Therefore, lithographers cannot afford to be smug about the enviable gains they have made in the past 15 years, otherwise letterpress might well move right past them. No better summary of the picture is available than the remarks of the LTF's Mike Bruno at the NAPL convention in Boston last month.

Said Mike, "We must try to maintain what com-(Continued on Page 142)

Shall I Go Into Web Offset?

The Green brothers at Majestic Press, in Philadelphia, answered the question affirmatively, and are glad of it.

"CHOULD I go into web-offset? What are the prob-D lems that I will encounter? How much volume will we need to have to make such an operation profitable? What kind of jobs will I need to sell?"

Those are some typical questions that lithographers ask themselves when their day-dreams turn to web-offset. Every lithographer who enters web-offset does so with much trepidation and is immediately beset with a myriad of problems that he never knew about with sheet-fed offset. But, almost without exception, the web lithographers ML has talked with have been very happy that they made the big plunge.

Bernard Green is one such example. Mr. Green, vice president and treasurer of Majestic Press in Philadelphia, showed ML through his modern plant last month and talked about the center of attraction-a 223/4 x 38" Harris-Cottrell perfector four-color web-offset press. The press can print two sides, two colors on two webs, or two sides in four colors on one web.

Now a 4-Color Unit

The press, with two color units, was installed at Majestic's shop last December. In July two more color units were added to make it a four-color.

What has Mr. Green learned about web-offset in the past 10 months and what are Majestic's conclusions about it? Briefly, here's the story:

- "We're quite happy with our web-offset press," Mr. Green told ML. "We feel we're doing high quality work with web-offset."
- · Where do the jobs come from to keep the giant press moving? "Ten percent came from the sheet-fed presses, but 90 percent represented new business. Furthermore, we're experimenting with jobs that no one would ever think of putting onto a web press."
- The press can possibly be run profitably on one shift (Majestic runs two) and on runs as short as 25,000 copies of a 32-page signature.
- The crew on the Cottrell press came over from sheetfed presses and have adapted themselves very well to the new press, Mr. Green commented.
- Production problems? "We had some trouble with plate cracking at first, but Cottrell rebuilt our press cyl-

inders and solved that, and there was some early trouble with folding, but that situation has been cleared up too. On the plus side, we have suffered much less from hickies on the web-offset press, and we find that solids print better than on sheet-fed presses. The blacks are good and black and fine screen halftones reproduce well. We plan to do color process jobs in the near future."

Handles Web Up to 38"

The web-offset press can handle a web up to 38" wide, with a 26" minimum. The cut-off is constant. The impression is blanket-to-blanket and the speed is in the neighborhood of 700 feet a minute (coated paper is a little slower). A key feature of the press is a six-foot long gas oven designed by B. Offen & Co. Safety controls on the oven assure that it will not operate until web speed surpasses 200 feet a minute. The press offers three folding deliveries. Mr. Green said that Lithengrave plates and copperized aluminum are used on the press. Longest run so far was a job of nearly 600,000, and the plates were still good at the end of the run.

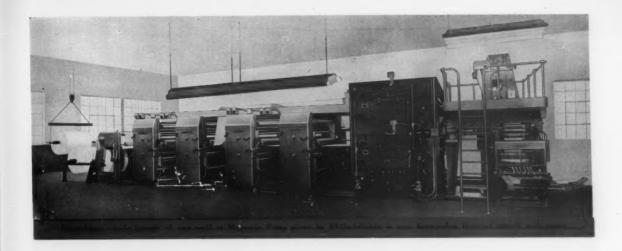
Majestic Press is an all offset plant (except for a couple of small letterpress units) that was founded in 1918 by Bernard's brothers Jack, who is president, and the late Louis Green at 12th St. and Girard Avenue, with one hand-fed letterpress unit.

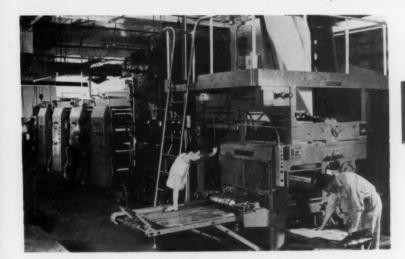
Bernie joined his brothers in 1935 and was instrumental in swinging the firm's outlook from letterpress to offset with the addition of a 14 x 20" Webendorfer press. The Greens took to offset enthusiastically and by World War II the ratio was about 50-50. Since the war the move to offset has been completed, and the accent has been on new equipment. Now nothing is over six years

For the past 11 years the company has been located at Fifth and Poplar Sts., in a plant that totals 55,000 sq. ft., and 10,000 sq. ft. in the warehouse. Employes total 198 (two shifts throughout the plant) including 10 artists. Recently a New York office was opened by the company at 225 W. 34th St.

Other presses in the plant (all Harris) include three 36 x 48" single color; two 36 x 48" two-color; one 22 x 34" two-color; and one 50 x 72" two-color. In addition,

(Continued on Page 139)





Journal Lieu by Alexand Lands upon James Cottrell 221, a 182 recisofised resistance showing high speed magazine there which delivers labled and newspeed products or disself products







New officers and directors of NAPL: Front Row (l.r.) Juan Suarez Servia, Compania Litografica De La Habana; George Carnegie, Consolidated Lithographing Corp., secretary; W. H. Glover, Jr., Sweeney Lithograph Co., treasurer; Stanley R. Rinehart, DuPont Printing Div., president; Otis E. Wells, Western Lithograph Co., outgoing president; Walter E. Soderstrom, executive vice president; and Charles E. Mallet, Rand Avery-Gordon Taylor, Inc. Back Row (l.r.) Paul M. Walker, Sterling

Press; W. A. Krueger, W. A. Krueger Co.; A. C. Eckert, Columbia Planograph Co.; Jack S. Miller, Gazette Printing Co., B. L. Semtner, Semco Color Press, Inc.; Harry E. Brinkman, Cincinnati Lithographing Co.; A. T. Howard, A. T. Howard Co., Boston; Milton Hudders, Recording and Statistical Corp., New York; Hugh W. Ashton, Ashton-Potter Ltd.; George R. Hoover, Jos. Hoover & Sons Co.; and Roscoe C. Torrance, Metropolitan Press and Western.

Attendance tops 2,000, exhibits set record, Rinehart elected at Boston convention of

NAPL

SPEAKERS and panelists tackled scores of pressing lithographic problems at the NAPL convention in Boston last month and came up with most of the answers for a huge crowd of offset men and women who came from all parts of the United States and Canada to attend the 26th annual meeting of the group.

The National Association of Photo-Lithographers met at the Statler Hotel Sept. 10-13. The annual exhibit, always a big drawing card for this meeting, was bigger than ever this year and traffic in the Statler exhibit area and in the armory across the street was heavy during most of the four days.

Many new products and techniques were demonstrated at the exhibits, and these demonstrations were reinforced by a dozen brief talks at the regular meeting sessions. One session was devoted entirely to progress in the field of photocomposition, or cold composition, with five important suppliers explaining their approach to the problem. Another was concerned with a variety of new equipment for the camera, platemaking, and press departments.

Following is a quick recap of the convention highlights:

- Registration was at a record high — 2,200 registered for one or more days.
- Ninety-three firms exhibited equipment and supplies — another record — in the Statler and the nearby armory.
- John L. Kronenberg, manager of lithographic and label paper division of S. D. Warren, was honored as the man who contributed most to lithography in the past year.
- Membership in NAPL went to a new high — 1,105 members.
 - · Stanley R. Rinehart, of DuPont

Printing Division, was elected president of NAPL, succeeding Otis E. Wells. J. Tom Morgan, Litho-Krome Co., Columbus, Ga., was named vice president; and George Carnegie, Consolidated Lithographing Corp., New York, was elected secretary. William H. Glover, Jr., Sweeney Lithograph Co., Belleville, N. J., continues as treasurer.

• The association selected the Hotel Muehlebach, Kansas City, Mo. for the 1959 convention, Nov. 18-21.

Regular speakers covered everything from three-color offset to lithography in Russia. The general approach of the whole convention was a workshop atmosphere which stressed the practical application of techniques in the litho shop.

Wells: 'Why We Advertise'
Otis E. Wells, president of Western
Lithograph Co., and outgoing presi-

dent of NAPL, opened the convention with a talk entitled "Successful Advertising for a Lithographing Company." He said his company believes in regular advertising "because we know of no salesman who can make a thousand calls a week at so low a cost and do as good a job in making contact with the buyer, arousing his interest and creating a preference to do business with us....

Mr. Wells stressed the importance of repetition for effective advertising and said that through it "you'll help to make the key men of business and industry aware of your company." (Complete text of Mr. Well's talk was printed in the September ML).

Stanley R. Rinehart brought the convention up to date on the use of good management tools in increasing efficiency in the litho plant. Mr. Rinehart is manager of the printing division of DuPont, and a regular speaker at these meetings. He is the new president of NAPL.

The chief tool with which the speaker concerned himself is simply the exchange of information - all information - about company operations among key personnel in the litho shop. By sitting down with foremen of all departments and explaining the profit and loss situation. activities and problems in each department, etc. a company can generate enthusiasm among employes because they will have a greater sense of participation in company affairs.

Mr. Rinehart illustrated his talk with a typical company newsletter. entitled "How Are We Doing," which is issued weekly at the DuPont plant. It contains reports of activities in all departments, commendations of employes who have made important contributions and general newsnotes about the company's operations.

The time and trouble of preparing such reports is insignificant in comparison with the tangible things to be gained by it, he declared. Telling your employes how you are doing is a sure way to increase their enthusiasm and their production as well, he observed.

Diverging somewhat from the prob- John L. Kronenberg, of S. D. Warren, right, receives award for his contributions lems of the litho shop. Harry E. Brinkman took a look at a much more

New Directors

Following are new directors elected at the NAPL convention in Boston last month:

THREE YEARS: George Carnegie, Consolidated Lithographing Corp., Carle Place, L. I., N. Y.; Arthur C. Eckert, The Columbia Planograph Co., Inc., Washington, D. C.: David Gandelman, The City Printing Co., Inc., New Haven; William A. Kreuger, W. A. Kreuger Co., Brookfield, Wis.; John Kuentz, The Central Lithograph Co., Cleveland; Samuel H. Marks, New Era Lithograph Co., Inc., New York; Fred G. Rost, The Drury Printing Co., Dayton; Bernard L. Semtner, Semco Color Press, Inc., Oklahoma City; Cass V. Stucko, Rapid Copy Service, Inc., Chicago: and Paul M. Walker, The Sterling Press, Los Angeles.

ONE YEAR: Alfred E. Heubach, Rust Craft Publishers, Dedham, Mass.

wide-reaching problem—the position of the small businessman and politics. Mr. Brinkman is president of the Cincinnati Lithographing Co., and a former president of the NAPL. In his talk before the convention, however, he was drawing on his experience as president of the National Small Businessmen's Association.

Decrying the "socialist minded dogooder's and hoodlums" who, in his opinion, "are taking us down the road toward socialism at break-neck speed," Mr. Brinkman called on lithographers to do the following:

1. Talk to employer groups in their cities and hold neighborhood meetings for local candidates to help



to lithography from Walter E. Soderstrom, executive vice president of NAPL.

analyze the issues and get the right men elected.

2. Take a tip from the political action group COPE (AFL-CIO) which has published a booklet entitled "How To Win." The instructions contained in the booklet, he declared, while aimed at unions, can be used just as effectively by management.

Mr. Brinkman offered some don't's, which he said are just as important: don't form new organizations unless they are really needed; don't contribute money unless you are sure it will be used wisely; don't be intimidated by legal barriers, for "they don't really exist;" and don't be discouraged.

"Small businessmen must exert a real influence on Congress. It isn't necessary for them to run, but they should play an active part in choosing the right men. Supporting him before the election is far more important than trying to gain help from a Congressman who has already been elected with labor support."

Mr. Brinkman cited some recent efforts - involving both time and money - by organized labor in electing key governmental officials. He said that small businessmen have been apathetic "and are in danger of losing by default."

Soderstrom: Survey Report

One of the most informative presentations at the convention, and certainly one of the most valuable contributions in recent years, was made by Walter E. Soderstrom on Thursday morning. The executive vice president of NAPL held the audience absorbed for an hour with his two-part discussion of the lithographic industry pattern on compensating salesmen and on marking up materials and outside work based on an NAPL survey.

It would be impossible in these columns to summarize all the information, which has been published in a 12-page booklet for association members, but some of the highlights follow:

• 56 percent of litho salesmen surveyed are paid straight salary;



MODERN LITHOGRAPHY, October, 1958

In the Photos

1. Erik Billenstein, Denmark; Murray Sholkin, New England Advertising; Aaron B. Goldstein, Metropolitan Life; George R. Hoover, Jos. Hoover & Sons Co. 2. Banquet entertainers Mimi Hines and Phil Ford. 3. William Brazier, Bridgeport Engravers, John M. Lupo, Jr. and Frank Sweet, both Di-Noc Chemical Arts. 4. Herman Goebel, president of National Association of Litho Clubs. 5. Robert S. Elmslie, Mrs. Erna Kaiden and Frank Turner, NAPL staff. 6. Harry Grandt, Roberts & Porter. 7. Robert Pollock, Godfrey Roller; Howard Colehower, Jomac; Ralph Dorland, ML, 8. Robert, Harry and Thomas Brinkman, Cincinnati Lithographing Co. 9. Walter E. Soderstrom, executive vice president, NAPL; Stanley Rinehart, DuPont Printing Div., new president; J. Tom Morgan, Litho-Krome, vice president. 10. William Schmidt (1.) and Morris Greene (r.), Consolidated Lithographing Co.; and Walter Bruehs, Lewis Roberts. 11. Fred Fowler, Coast & Geodetic Survey; Alfred S. Rossotti, Rossotti Lithographing Co.; Dave Shulkind, E. P. Lawson Div.; Oscar Whitehouse, LNA. 12. Mike Rosalia, J. H. & G. B. Siebold Co.; James Cooper, and Joseph Hamm, Vulcan Rubber; James Rose, Allied Photo Offset Supply Co.; Roger Appleby, ML. 13. Otis Wells, Western Lithograph Co.; Arthur Eckert, Columbia Planograph; William Glover, Sweeney Lithograph Co.; J. Tom Morgan, Litho-Krome, 14. Jack Kromberg, CPA; Douglass Murray, ATF. 15. Richard Roley, Roley & Brooks; Ken Martin, Pitman; Harold Gegenheimer, Wm. Gegenheimer Co. 16. Ben Sugarman, Consolidated International Equip. & Supply watching press being assembled.

44 percent get straight commission.

- Automobile allowance ranges from five to 10 cents a mile, with most receiving six or seven. Some firms allow from \$5 to \$35 a month as a straight rate, rather than figuring mileage.
- A big majority of salesmen are reimbursed by their shops for conventions.
- About two-thirds of the companies reporting do not have a quota for salaried salesmen or commission salesmen.
- For estimating, 71 percent of firms use all-inclusive rates; 24 percent use factory rates; and five percent use other rates.
- The lithographer who uses a markup of five to 10 percent and pays a good commission to salesmen on the cost of materials and outside work, "loses money even before he starts to lithograph a job. Lithographers who mark up 15 percent are only a little better off."
- 72 percent of shops reporting do not use a printed price list.

Jack Kromberg, a New York CPA and widely known speaker at graphic arts meetings, followed Mr. Soderstrom with a talk headed "Let's Make a Sales Budget." The two chief prerequisites of any sales budget are a) It must fit the plant and, b) It must include a tabulation of every cost incurred in operating your plant (including overtime).

Mr. Kromberg urged lithographers to forget complicated charts and make their budgets simple. The basic consideration, of course, is how much money must come in to cover the amount which will be paid out? In budgeting fixed and variable costs, he added, it is well to remember that many so called variables are, in reality, fixed. He cited labor as an example. "The only true variables are purchase items, such as paper, ink, etc."

Turning his attention toward sales techniques, Mr. Kromberg emphasized that the salesman must "sell his house." He should sell work that can be handled on existing equipment at a profit. The speaker joined Mr. Rinehart in urging that manage-

ment show its key personnel all the facts and figures on every operation in the shop.

"The salesman shouldn't complain about all the sales he is missing because his plant doesn't have certain types of equipment. He should sell lithography, based on the services offered in his shop, and he should try to sell all the services his company is prepared to offer. That way production will be balanced throughout the plant."

Stanley: Work Simplification

"Work simplification is a human experience that can have startling practical results," was an assertion at the convention by Ralph W. Stanley, director of work simplification at Rust Craft Greeting Card Co. Mr. Stanley called on lithographic management to "harvest the ideas in the men around you," in order to improve business and increase the output of the shop. Many skilled persons have abilities unknown to or not developed by management.

He said that a recent survey showed that management is under the impression it is using 100 percent of employes abilities; but a similar survey of employes showed that they themselves think management is tapping only about 50 percent of their abilities.

"Improved methods are the key to progress, and people are the key to improved methods," he declared. But, since resistance to new methods is hard to overcome, management must approach the problem very carefully, lest employes should resent what they consider to be criticism of their present methods.

Aaron B. Goldstein attempted to answer the question "What Makes a Salesman Tick?" Mr. Goldstein, who is manager of the South Boston District of the Metropolitan Life Insurance Co., said that good selling is characterized by the following:

- 1. good mental attitude,
- 2. enthusiasm, and
- 3. pride in the company.

Other valuable qualities are faith, an open mind, knowledge of your product, organized system, and a pleasing personality. He mentioned such devices as recording birthdays and other important anniversaries of the buyer so that the salesman can send a card each year.

Hudders: Depreciation

In a well-prepared talk on depreciation problems, Milton Hudders suggested some ways to improve hookkeeping practices so that lithographers may get the most from their investments in equipment, from a tax standpoint.

Mr. Hudders, who is vice president of the Recording & Statistical Corp., concerned himself with difficulties arising because of the inadequacy of depreciation charge-offs in an inflationary situation.

"One of the important costs for the printing trade is depreciation, and it is important to include in the cost the proper amount of depreciation for each period," he observed. "Since obsolescence is such an uncertain item with us, it would seem advisable that an accelerated method of depreciation be adopted. The early life of the asset will be depreciated faster so that if obsolescence does take place you will have received a larger part of the value of the asset in your costs."

He commented on a recent NAPL survey, which showed that, of 232 firms reporting, 145, or 62.5 percent, use the straight line method, while 87 members, or 37.5 percent, use some form of accelerated depreciation.

He noted that the revised law will "allow you to use any method of depreciation for any asset if separate property records are maintained for each asset. You might wish to treat furniture and assets different from plant machinery and equipment.... Having decided on your method you must adhere to it for the life of the asset, with the exception that the government will allow you to change from the declining balance method to the straight line method."

He went on to say that historical costs are inadequate in depreciating equipment. "For instance, if you purchased a house in the late 1930's and sold it today, you undoubtedly would be able to sell it for double your cost. Were you to buy another house you would have to pay more than you re-

alized for your old house. Yet if you did not use care your profit would be taxed at about 25 percent. You would then have to put up new capital just to purchase a house similar to the one you sold."

"The advertising specialty has been a byproduct in the past, but now it has taken its place as a respected member of industry." That was the theme of Murray E. Sholkin, president of New England Advertising. Mr. Sholkin traced the growth of the specialty business from the day when an

enterprising advertising man used horse blankets to carry a sales message. His company this year will sell more than 3,000 different advertising specialty items, he stated. (He defined an advertising specialty as anything bearing an advertising message that is given away)

Not only is lithography used prominently in producing calendars—the most famous advertising specialty and other items, it was used by Mr. Sholkin's company in the production

(Continued on Page 146)

What's new in

Photocomposition

NE of the most informative panel discussions at the NAPL convention in Boston last month was the one devoted to cold type, or photocomposition. Stanley Rinehart, new president of NAPL, was moderator, and the following men spoke briefly about their photocomposition units: John T. Porter, American Type Founders, ATF TYPESETTER; Sheridan S. Skogen, Intertype Co., FOTOSETTER; Herbert S. Rand, Mergenthaler Linotype Co., LINOFILM; Walter E. Hershey, Lanston Monotype Co., Mono-PHOTO; and Earl N. Godshall, Photon, Inc., PHOTON.

Following are excerpts from their talks:

Porter: Cold type may be broken down into five categories: handlettering, handsetting cold type, photolettering, typewriting and photocomposition. ATF Typesetter is comprised of keyboard unit (like a standard typewriter) and photographic unit. Machine is low in initial cost (\$13,760 outright, \$112.50 for type discs), has low operating overhead and can produce text composition "from 20 to 30 percent below cost of hot metal."

Skogen: Fotosetter uses universally accepted principle of circulating matrix. It can produce right- or wrong-reading film negatives or positives, or photographic paper positives. Cost is \$31,500 outright, or at monthly rate under lease-purchase option. Auto-

matic quadder increases production.

Rand: Linofilm encompasses not only typesetting but correction and makeup as well. Four units are keyboard, photographic, corrector and composer. System provides for kerning and letterspacing at will. A "Line Erase" button is used to eliminate a line when an error occurs. "We are convinced photocomposition will not replace hot metal. We feel the Linofilm will find its place alongside existing Linotype machines." Price of keyboard unit is \$16,900; photographic unit, \$39,950; composer, \$7,500; and corrector, \$4,950. Also available on lease option plan at monthly rates.

Hershey: Monophoto uses any standard emulsion film, supplies reverse or direct reading film. "Correction system is superior because base of the film is not cut." Faithful reproduction of type face, flexibility in film use and good word spacing are assured. (Cost: \$32,500 plus installation charge of \$1,200).

Godshall: Photon lets one man compose 16 different type faces at one time, from five to 72 point. Maximum line length is 54 picas. In answer to a question, he said that there is no real problem in converting to photocomposition units. "There's always a market for your old equipment, and the change-over needn't be rapid, anyway." (Cost: \$50,-\$52,000 outright, or lease-purchase option).*

ALA BREAK

what does it mean?

L AST month the daily papers and the trade press were filled with the startling news that the Amalgamated Lithographers of America had disaffiliated with the AFL-CIO after a long-standing argument over jurisdiction. When ML carried the news last month (page 108) there was no time to check the reaction of industry leaders on what the break will mean to the lithographic industry. Many leaders still are maintaining a discreet silence until they can determine what effect the move will have on labor-management relations.

But there have been several developments, and a few statements from informed observers in the past 30 days. ML has attempted to analyze the whole picture to give its readers, in capsule form, some idea of the background of the ALA break, its immediate effect, and what it may mean for the future.

The Background

The fight over jurisdiction, which precipitated the ALA disaffiliation, has its origins in the long-standing schism in labor philosophy over craft vs. industrial unionism. Adherents of the craft idea say that a union should have the right to organize any workers performing jobs of a certain type, such as lithography, even if their work is carried out in plants not primarily devoted to this work (such as in a paper box plant). The proponents of industrial unionism declare that one union should organize all workers in a particular plant, 'no matter how their individual jobs may differ.

Debate over these conflicting views became so heated back in 1935, that a big split in organized labor resulted. When the AFL and CIO smoked the peace pipe in 1955, however, it seemed that the idea of industrial unionism had won out and member unions of the big labor combine mostly agreed that they would not "raid" other plants (although ALA and several other member unions have continually opposed this arrangement).

Along came the jurisdictional disputes centering on the new photocomposition equipment in a number of plants around the country. In several test cases (Seattle among them) the NLRB ruled that ALA has jurisdiction over this operation. But more recently, when AFL-CIO unions complained about attempts by ALA to organize their members, an arbiter—David Cole—and the AFL-CIO executive council decided that what the ALA was trying to do was indeed raiding.

What Happened

On August 21 ALA went to AFL-CIO headquarters at Unity House, outside Philadelphia, to plead its case. George Canary, ALA president, addressing the executive committee, cited the complaints of the lithographers union, asserting the union's right to organize lithographic workers wherever they might be employed. He submitted a resolution calling for a change in the AFL-CIO constitution to allow member unions to organize in this way, but the executive committee would have none of it.

The ALA then had no choice but to carry through a plan which had already been approved, in principle, by its local members—disaffiliation from AFL-CIO.

What Next?

The ALA feels it has been done an injustice. George Meany, head of AFL-CIO, calls it a case of "very stupid leadership."

The breakup, the first voluntary withdrawal from the merged unions since 1955 when they were put together, came as quite a surprise. despite the fact that ALA sentiment had been running in that direction for many months. ALA contends that it has the right to organize metal decorators in steel plants, lithographers in paper box plants, and offset workers in combination shops. It points out that captive shops, paying lithographic employes lower wages under general production and maintenance contracts, eventually will be able to turn this labor wage advantage into a price advantage for soliciting work that normally would go to a commercial lithographer.

To implement its go-it-alone policy, ALA held an emergency international council meeting in Minneapolis Sept. 15 to study its future. All locals will meet in Cleveland, Oct. 20, to make further plans.

Much of organized labor has criticized the ALA action, but several unions have come to ALA's defense. Among them is the Pattern Makers Union, which in the September issue of its journal, had this to say in an editorial: ". . . the labor movement generally, and our country particularly, will be improved by a spread of the Lithographers brand of 'stupid leadership' which aims to protect minority rights and individual dignity against growing authoritarian aggression in the American labor movement as represented by the AFL-CIO. . . . "

Here's what some management leaders had to say:

L. E. Oswald, president of the Lithographers National Association. writing in the September issue of (Continued on Page 141)

Litho in Russia

16 MY FIRST greeting in Moscow was a sample of lithography and Russian propaganda all in one. It was a lithographed poster showing an Arab denouncing the West." That was Rex G. Howard's most vivid impression of a six day visit in the Russian capital. He described it as a sobering, frighening experience as he got off the plane with 31 other Americans late at night in the Moscow airport.

Mr. Howard, president of the Howard Co., Peoria, Ill., and a past president of the National Association of Photo-Lithographers, told his story at the NAPL convention in Boston last month. It was entitled "Lithography in Russia As I Saw It." Mr. Howard made the trip a few months ago with business and professional men and newsmen. The

itinerary included Czechoslovakia and other Iron Curtain countries.

"One is aware at once that, in Russia, lithography and other printing processes are an all-powerful, insidious weapon in the hands of a great conspiracy. The government is editor, publisher and corner newsstand."

Russian Research in Graphic Arts

Although Russia is far behind the United States in many respects, Mr. Howard reported, it does carry on rather extensive research in the graphic arts. For instance, at the All-Union Institute of Graphic Arts, research is being carried out on the use of radioactive isotopes for controlling ink film thickness on the press. (The thicker the coverage, the less radioactivity is passed through the sheet. Using this principle, it is hoped to control ink thickness to within certain limits, as recorded on an instrument at the press.) In addition, an electronic scanner is being built at the research center, various papers are being

NAPL Quiz Session

BOSTON area lithographers swelled the attendance at the Saturday quiz feature of the NAPL convention and fired an interesting variety of questions at the eight man panel.

The all-day session, moderated by William J. Stevens, of Miehle Printing Press and Manufacturing Co., covered topics in the field of research, camera, platemaking, press, ink and paper.

Panel members were Michael H. Bruno, Lithographic Technical Foundation, research; William F. Mason, Forbes Lithograph Co., and John H. White, Litco Offset Corp., camera; William Dougherty, Rust Craft and L. J. Sigouin, Courier Citizen Co., platemaking; James Beldotti, Rand-Avery-Gordon Taylor, Inc., press; Vincent DeForge, Interchemical Corp., ink; and John L. Kronenberg, S. D. Warren Co., paper.

Mr. Mason answered the first question, "Can you photograph letterpress engravings coated with chalk for offset?" He said you can use a chalk composed of powdered magnesium carbonate but it is difficult to remove. He recommended waiting until the chalk cakes and then photographing. A line shot is not too difficult, he added.

One lithographer wanted to know how he could eliminate picking on the second unit of his two-color press. Mr. Kronenberg, who pointed out that the information was sketchy, thought the man might be using a letterpress paper instead of offset.

Letterpress Paper on Two-Color Press

Mr. Bruno, adding to Mr. Kronenberg's remarks, said that one can use a letterpress paper on a one-color offset press, and one can even run a letterpress paper twice through a one-color press if there is a sufficient interval between runs. However, a letterpress paper will get too soft by the time it reaches the second unit of a two-color press.

"What is a good solvent for cleaning dampeners?" was a question directed at Mr. Bruno. He said that sudsing detergents are unsatisfactory. "You actually need one detergent to remove the wet inks, and another to remove the dry. Be sure that the detergents are washed out after using," he cautioned.

The audience actively participated in a discussion on hand and production proofs with the consensus being that plate makers are evenly split in their preference. Mr. White said his shop feels that production proofs are superior and that his company always sends out a set of positives to match production proofs.

Mr. Bruno suggested that trade shops utilize the LTF color chart. He advised the shops to print a chart and get their customers to print one also, so that color corrections can be made accurately. Speaking from the floor, Herbert Paschel, ML technical editor, pointed out that the September issue of MODERN LITHOGRAPHY covered the subject quite thoroughly and should answer any questions anyone had on the subject.

"What causes a deep-etch copperized plate to go blind after several thousand runs?" also was answered by Mr. Bruno. He said that LTF had done considerable research on this problem and has traced the trouble to traces of iron in the deep-etch image. He recommended an alcohol wipe as a possible solution. He added that LTF is experimenting with the theory that "you might not need to deep-etch when you copperize because copperizing itself etches slightly."

The owner of a five-year old shop asked the panel if he should add a platemaking department. He said he sends out 40 plates a week at a cost of about \$500.

Mr. White and Mr. Sigouin suggested that he continue

tested, and a synthetic underpacking for letterpress is being studied.

"As for the lithographic presses," he went on, "all are old and all are from outside Russia. I saw only one four-color offset press in all of Moscow."

Despite this backwardness, however, Mr. Howard quoted figures which indicate that Russia leads the world in book production, with one billion volumes a year, 20 percent of the world total.

"About 70 percent of the employes in the research center were women. They were doing camera work, stripping and experimenting with a unique method of printing music, involving the use of small devices representing musical symbols, which were photographed after being affixed to a musical staff."

Cameraman Gets \$200 a Month

He stated that a color cameraman in Russia gets about \$200 a month. "Our unemployment pay is higher than their regular pay," he observed. He noted that a lithographer can earn in one week in the U. S. what it takes him a month to earn in Russia. "And our men turn out eight times as much work with modern equipment and up-to-date techniques."

"But, since the Russians have nothing with which to compare their way of life (because information from the West is suppressed), they have no reason to complain and seemingly are satisfied with their pay and their working conditions.

Mr. Howard showed examples of several Russian publications from key cities. While in Russia, he presented the two-volume set *The Lithographers Manual*, published early this year by Walter E. Soderstrom, to the director of the research center. In return, he received two lithovolumes in Russian

"I can't read them," he remarked, "but I wouldn't be surprised if they lifted much of the material from LTF publications."

to send them out. Mr. Sigouin pointed out that he is paying only a little more than \$12 a plate, and couldn't do it any cheaper himself.

Several problems on trapping were answered by the panel with different members tracing troubles to press, ink and paper. Mr. Bruno elaborated on ink as a cause and said that LTF has been doing a lot of work on measuring trapping. He said that with certain inks, such as a chrome yellow, "you just can't get a good trap."

Mr. Bruno again took the floor in answer to a question about the failure of the sensitivity guide in deep-etch plate making. He explained that the guide must be used intelligently and that the steps must coincide with the time The problem of sweet-smelling pressmen became the humorous sidelight to a question on the possibility of adding perfume to the paper instead of the ink. Mr. Kronenberg said that because perfume is volatile it would probably dissipate in the dryer. He could recommend no better way than adding it to the ink. A helpful party from the floor said that his plant seals the finished job in boxes right away, and it seems to help retain the scent. (One other problem is how the pressman should explain his sweet scent to his wife.)

"What is the largest paper plate made, and will it hold size?", was a question directed at Mr. Kronenberg. He said he believed one for a 36 x 48" press is the largest, and that its dimensional stability is good.

Flow-On Sensitizers

Mr. Bruno got back into the game with a question on flow-on sensitized materials. He said that many such products are now being manufactured and that it is a good technique. "LTF did a lot of work in this field," he added, "but didn't get the credit."

Mr. Beldotti pointed out that it is bad practice to swell a low spot on a blanket instead of packing it in the conventional way, but admitted his firm sometimes does it. He wasn't able to give the questioner an easy way to remedy the problem but said there are surface applications on the market for this purpose.

"What causes a grained image, when using a zinc surface etch plate?" This is caused by dirt or an embedded abrasive in the grain, Mr. Bruno answered. The biggest single cause he believes, is water, and the coarser the grain, the more the trouble.

Several questions on optimum humidity for the litho plant were directed at Mr. Kronenberg, who said 40 per cent is the best figure. One lithographer from Puerto Rico wanted to know if he should dehumidify his pressroom. The average humidity there is 80 to 90 percent, he said. All panel members wanted to know how he worked without humidity control. The man informed the panel that he has no control in his plateroom, but uses presensitized plates. Panel members commented that this is an excellent testimonial for presensitized plates.

Still following the same general line of questioning, one man wanted to know the effect low relative humidity has on static. Mr. Kronenberg related the tale of one plant with an RH of 38 percent whose only static problem was with a new press. The problem was finally solved by a pressman who applied Simonize.

Considerable discussion developed on a question concerning the problem of keeping dampeners clean. Mr. Stevens recommended a little gum arabic solution in the fountain solution, and Dr. Paul Hartsuch, of IPI, speaking from the floor, traced the problem to tiny droplets of ink which are deposited in the dampener. He said that lighter inks are apt to be at fault.

Saturday Technical panel at NAPL convention.



LETTERPRESS has awakened...

what will LITHO do?

By Michael H. Bruno
Research Director, Lithographic Technical Foundation

ESPITE the low expenditures for graphic arts research, lithography owes much to it. In fact, it owes its very life to research. Many people are fooled into thinking that lithography was an accidental discovery. The story of Senefelder and the laundry list is well known, but that was not the start of lithography. The first use Senefelder made of the grease image on stone was as a resist for etching to produce relief plates. It took three years of intensive research and experimentation before the lithographic process emerged. The amazing thing about it is that, while Senefelder had no training along technical lines, he did such a good job of development that lithography hardly changed at all for more than 100 years. It wasn't until the offset press came into existence in 1906 that lithography started to move.

Since that time, during the last 50 years, we've seen the introduction of metal plates; photomechanical images; ungrained plates, albumen, deep-etch, bimetal, presensitized, and now wipe-on coatings; photocomposing or step-and-repeat; dry plates, film, and now dimensionally stable bases; contact screens; photographic separations; masking and electronic scanning; cold type and phototypesetting; multicolor offset presses rotary or web fed presses; coated papers and high finish cast-coated sheets; fast setting, water resistant and heat-set inks.

In short, lithography went from



Michael H. Bruno

a process that was designed primarily to reproduce music and art subjects to one that could handle any type of commercial reproduction; from a process that earned \$75 million and employed 8,000 people in 1924 to one that will earn close to a billion and a half dollars this year and employs nearly 40,000 skilled craftsmen.

As you can see, lithography has certainly been on the move. It hasn't had a chance to stagnate, settle down, or become typed like the other processes.

'Days Were Numbered'

Significant as all the developments of the last 50 years have been, by far the most important have been the ones since the end of World War II, especially the improvements in platemaking, the introduction of new plates, contact screens, masking, new presses, rollers, blankets, paper and inks. These have made lithography "grow up" as a printing process.

It's a good thing, too, because by the end of World War II, lithography's days were numbered.

It was variously referred to as "cheap printing"; "rubber-stamp printing"; the "process that printed with gray ink"; the "process with flat lifeless pictures."

Plates were undependable. With two plates made essentially in the same way—one would print 1,000 impressions and the other might print 100,000. There was scum and blinding on the press, sometimes on the same plate. Ink and water were hard to control. Printing was uneven, sometimes washed out and other times caught up. Color varied throughout the run. Misregister was common and so was poor ink drying. Waste and inspection costs were high.

All these troubles were blamed on the necessity for water in the process. These problems were so serious, many people felt that dry-offset was the answer. Dry-offset would retain the advantage of fast makeready in the offset principle of transfer, but would do away with the lithographic principle of ink and water. This would have killed lithography. But, of course, as everyone knows, it did not happen. Again research came to the rescue. And such a good job has been done in eliminating the troubles that plagued lithography that we hardly ever hear of dry-offset any more except for special uses.

Lithography came through that critical period, as it did others, a better process with more sales. But now, it faces an even more critical period. Now, when most people feel lithography has "grown up" and licked

From a talk delivered at the 26th annual convention of NAPL, Hotel Statler, Boston, Sept. 12, 1958.

most of its serious problems, it meets the most serious threat to its further expansion. Lithography has grown and thrived to some extent at the expense of letterpress. It has always been ideally suited to the reproduction of art subjects, maps, music, greeting cards, stationery, banknotes, checks, large displays and posters.

But it has made serious inroads on letterpress in the fields of commercial printing and advertising, books, labels and packaging because of its lower cost and the ease of printing pictures and making plates, faster makeready, higher press speeds, and ability to print on a wider choice of paper surfaces. Until recently, letterpress has been helpless while lithography raided its best accounts. It was like shooting sitting ducks. But it can't last much longer.

Letterpress Awakens

Letterpress has finally awakened and is doing something about its problems. A great deal of research now is going on in letterpress and many of the advantages of lithography are gradually being whittled away. Methods of photoengraving and platemaking have been simplified with the use of Magnesium, the Dowetch and other single etch processes, and automatic engravers using photoelectric scanning like the Scanagraver and Klischograph.

Dye-sensitized plastics show great promise of simplifying platemaking and eliminating the necessity for duplicate plates like electros or stereos. Time-Life has a nylon plate; Du Pont a photopolymer plate; and there is also a nylon plate from Germany. If these plates are as easy to make as is claimed, multiple images will be no problem and even wrap-around plates may be a practical reality.

Rotary letterpress presses already have speeds almost comparable to offset presses. On longer runs total production actually is higher on rotary letterpress equipment than on offset presses because of less frequent and shorter stops. Letterpress makes less stringent demands on paper and can use cheaper papers and inks.

Makeready time, which is usually considered letterpress' biggest head-

ache and lithography's chief advantage, also is getting a great deal of attention in research. Some of the automatic engraving processes incorporate makeready in the plates as they are made. The 3M Makeready system is being used more and more by large printers. By the use of lighter plates, new locking devices, and other features, makeready time on presses printing for Time-Life has been cut to about one-quarter what it used to be.

It is obvious that letterpress is on the move. It is true that most of this research is being done by suppliers or independents and not by the industry as a whole. The letterpress industry does not have an organized research organization like LTF, but it is being considered and studied and may be a reality some day soon.

I've only mentioned letterpress so far. Gravure is waking up too. Gravure Research, Inc. has been organized to do cooperative research for its members just as LTF does for the lithographic industry. The Gravure Technical Association has been formed to serve as an active clearing house for the exchange of information on gravure problems.

No Time To Relax

With the other processes waking up, lithographers must be especially careful now not to become smug, and sit back, and let them steal the march on us. There's little solace in the fact that we have spurred the other processes on to do research; that they are copying our lead in organizing research foundations like LTF, and even setting up seminars and forums like we've been conducting for years. We can feel justly proud but we must also make sure that we can stay ahead of them.

We must try to retain what competitive advantages we've gained, and develop more. We must recognize that some of our old advantages of lower cost, higher speed, and shorter deadlines are slipping away. We must look for new advantages and sell them.

We must get ready to go out and sell lithography, not as an alternate method of printing, but as a process that has its own features and merits. Lastly, we must realize that, in spite of the great advancements made in lithography, it is not a finished process yet. There still are problems to be solved before we can expect troublefree operation.

To do all this is going to call for a lot more research than we are doing now. Research has already done a lot for lithography. Not only has it increased production and reduced costs, but it has improved quality as well. Today, lithography can be produced with quality as good if not better than any of the other processes. It has really come a long way. The big problem that remains to be solved now is how to produce this good quality consistently—from sheet to sheet, lift to lift, shift to shift, day to day, and job to job.

(Mr. Bruno went on to comment on the research carried on by graphic arts suppliers, but said these efforts are not enough. "Research must be done cooperatively by the whole industry."

He mentioned some of the research achievements in various departments at the LTF. The Paper and Ink division is studying the properties of paper and ink which are important for quality; the Metals, Coatings and Surface Chemistry branch of LTF is trying to improve consistency and reliability of plates; in Physics and Quality the Foundation is seeking to define quality in terms that can be measured; and in the Photographic and Color Reproduction Division, LTF is making progress on masking and "balanced" inks, and has developed a Color Chart and Color Strip.

Even automation of the press is a promising development on the horizon, he declared.)

Along with automation of the offset press, the prospect of improved quality of reproduction make a pair of the most promising developments on the research horizon for lithography. They will result in competitive advantages that will make lithography the most desirable and profitable of the reproduction processes.

While most research is a gamble, results here are almost assured. We've done enough work to know that the

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Run Your Press

By Walter J. Garde Doric Press, Verona, N. J.

THE modern day printing press, with all its ingenious devices and systems to insure hairline register, water and ink control, crooked sheet detection and proper pile delivery, is without doubt the last word in engineering skill and machining methods, but with all its cleverness it is still only a lifeless arrangement of metal parts and it isn't until the pressman adjusts and operates it, and produces saleable lithography that it takes on any real value.

Man has yet to invent an instrument or machine that thinks or totally replaces all human control. The so-called electronic brain, with all manner of memory units and information storage cells, is worthless without man as the ultimate and final authority.

A litho press is in reality only a machine, and while there are pressmen who are sure their particular press is constantly trying to out-fox them, such is not the case; in fact there isn't a single vertified instance where a press deliberately malfunctioned or fiendishly set out to abuse the poor pressman.

What then are some of the reasons why many pressmen seem to have little or no trouble from job to job, while there are others who are continually battling press, ink and water, using twice the energy and effort necessary, yet still turning out a job that is below standard? The answer is that the press is running the man and the required control has been lost.

The key to good offset press operation lies in correct feeding and complete control of the sheet, from the feeder down to the delivery. At first glance this may sound like a rash statement. "What about the plate, the water, the blanket?" you may ask. All of these factors enter into the picture and one is as important as the other to the final product, but in order for the pressman to cope with

Author Garde, a pressman at Doric Press, Verona, N. J., says "this article is not intended as a step by step lesson on setting up or operating an offset press. Rather, it is designed to point out some of the adjustments which are frequently skipped over lightly, or taken for granted in day-to-day press operation."

all the *usual* problems which come up during the run, he should spend as much time as possible at the delivery end of the press, checking color, lay, watching for hickies and keeping correct water and ink balance.

If the press keeps tripping off because of improper sheet control and feeder adjustments and the pressman is forced to run back and forth to correct these conditions, it isn't long before the press has taken over, the impossible has happened, and the press is running the man.

The accepted practice in offset press operation is first to set up the press to the sheet. Only after the feeder is functioning properly, should the plate be wet down, inked up, and position and lay be checked. This system is necessary because of the sensitiveness of the offset plate and the requirement that the ink and water be in balance to obtain good printing results. This balance cannot be accomplished with stop-and-go printing and it is for this reason that exact sheet feeding control is the key to producing quality work.

There are two main factors involved in gaining this desired control:

- 1. Having the press adjusted correctly and
- 2. Complete knowledge of the press.

A correctly adjusted press is one on which the basic mechanical functions of the machine are set correctly. Starting with the feeder and working through to the delivery, all units should be given a thorough and detailed check for wear, setting and working condition. If repairs or replacements are needed, bring them to the attention of the person responsible. Such repairs should be taken care of as soon as possible to insure a smooth operating machine. The majority of settings can be made by the pressman, but such things as timing gears and cams, cylinder bearer pressures, and other delicate or intricate adjustments are best left to factory trained servicemen.

By making this type of inspection periodically, worn, loose, or broken parts can many times be detected before any real damage is done. This not only reduces down-time, but increases press life and efficiency.

There are many offset presses still in operation which are past their prime and almost beyond repair. If this condition exists in your plant all the fancy talk in the world won't change the picture. But where reasonable

—Don't Let it Run You!

care and maintenance practices can be applied, improved printing quality will be obtained.

Let's start with the very first lesson ever taught a future pressman: oiling and greasing. Stop for a minute and consider. Do you regard lubrication as a necessary evil and "oil up" only occasionally? Or, only when a bearing or part runs hot or squeaks? Or do you really understand the "why" of each part that needs oil? Of course it would be ridiculous to make the daily lube job a big time consuming operation, but if, as you oil and grease, you make an effort to think out the function of each part of the press, you can pick up a lot of information.

Next, be sure your feeder unit is clean. Dust and lint, combined with oil, grease and spray materials, form a paste-like substance, and poor housekeeping can lead to clogged feeder parts and hoses, plugged oil holes and soiled sheets. Obviously, the cleanliness rule applies to the entire press, but the feeder especially needs that extra bit of attention and is all too often neglected in regular cleanup jobs.

Another section of the press which should be given special treatment is the feedboard. Many operators have the bad habit of dropping sharp tools and wrenches on the feedboard while making adjustments. This can cause minute nicks or scratches. When sheets are fed, they sometimes snag and cause misfeeds or jamups. Ink particles from previously printed work also may build up in the nicks and in addition to twisting sheets, these nicks and hardened ink specks can scratch the sheet as it passes through the press. Use steel wool or extra fine emery cloth to smooth down any rough spots.

The engineers who designed the press spent many long hours and went through countless experiments to develop the various devices to slow down the sheets as the tapes advance them to the drop guides and gently but firmly hold them as each one is being registered. There are many types of fiber and steel tail wheels, glass and metal ball slow downs and rotary and flat tail brushes. Yet so many pressmen leave these helpers off, with resulting register and feeding troubles. Read the instruction manual and familiarize yourself with the right use of these tools, and be certain they are attached where necessary.

The sheets should travel in a straight path to the slow downs and arrive at the headstops parallel to the leading edge of the feedboard and at right angles to the side guide. In order to obtain this straightness, the drop guides (or head stops) are adjustable up and down. The primary purpose of these adjustments, however, is for slight register moves rather than for major changes in sheet lay or position. To determine this setting, feed a sheet almost to the guides, stop the press, and then slowly turn the flywheel by hand. (This is important, since jogging the press by power makes it next to impossible to move it into exact position.) Allow the grippers to just close on the sheet. At this point it will be a simple matter to observe the stock for straightness against the leading edge of the gripper pads or impression cylinder. About 1/16" overhang is recommended. This, of course, decreases as press speeds increase. Any excess overhang can cause the delivery fingers to tear or nick the sheet.

Parallel alignment of the stock is vital, as it prevents the side guide motion from cocking it and thereby causing misregister.

Once the correct headstop position is located, and it becomes necessary to move the guides for slight register changes, many pressmen mark in pencil on the feedboard the number of "clicks" or "notches" each drop guide was shifted up or down. In this way the guides can be returned to the exact correct position for the next job.

If a major form move is indicated it is best to move the plate and not the sheet. Moreover, most press manufacturers recommend ½th inch maximum shift. Anything larger than that should be done by trimming the plate, or having it remade in the correct position.

Tapes should be inspected for fraying, loose threading, slack, and poor joint lapping. Very often one of these conditions is the cause of an occasional sheet "mysteriously" kicking out and resulting in jamups and battered blankets.

The brush is an important part of the machine, and with a few simple adjustments and a reasonable amount of attention will do its job. The purpose of the brush is to smooth out the sheet as it travels around the impression cylinder, thus preventing wrinkles. It should be set with a light contact to the sheet. This can be checked with paper feelers. Some pressmen prefer to have the brush set slightly firmer in the middle so that the stock is fanned out to the ends. A few strips of light card or manila inserted in the center, behind the brush after the

(Continued on Page 142)

COLOR separation is, beyond a doubt, a complex procedure that consists of many operations. You can readily appreciate then that there must be a logical approach to the subject. This approach consists of two important considerations, (1) the degree of masking and (2), the control of the particular separation procedure.

I have noted that the degree of masking should be considered together with the economy of the operation. By that I mean that masking costs money, and consequently the more complicated the masking procedure, the costlier will be the separations. However, degree of masking is basic and can readily be standardized.

The most important point in color separation is control. Do you guess at the exposures and developing times for your masks and separations? If so, you know that the results will be erratic—some good and some bad—depending on the amount of experience that backs up your guessing. There is a way to establish control and in this article I am going to present a procedure which will eliminate the guesswork in making masks and separations.

Generally speaking, the procedure involves the use of a series of charts. Proper interpretation of these charts will give you, to quite a degree of accuracy, the exposures and developing times for all your masks and separations, regardless of the masking or separation procedure used. Here is how it works.

Exposure and Development

We have noted that the two important facts to consider with any photosensitive material are (1) exposure time, and (2) the developer and developing time. If we know what exposure and developing time to give a photographic film, to get a desired result, the battle of photography is more than half won. In amateur photography, this is a simple operation. We take a light reading on an exposure meter, and set the correct lens opening and shutter speed on the camera.

The manufacturer's data sheet gives us the proper type and time of developer for the particular film used. However, with the critical requirements of color separation, this procedure will not work. The exposure time and development must be calculated by making various tests, and then relating the results of these tests to our desired result.

Tests for Masks

To simplify the discussion, let us start with transparency separation, making the masks and separation negatives by contact. We will make the

Reprints

If interest warrants, reprints of this series will be available upon its conclusion later in the year. Cost will be about \$2. Readers may reserve a copy by writing editor at Box 31, Caldwell, N. J., and mentioning "Lupo No. 2." (Send no money now). Reprints of Mr. Lupo's earlier series "Three-Color Direct Separation," still are available from the editor at \$1 a copy. (Specify "Lupo No. 1.")

tests by contacts with the LTF Scale, exposing to the magenta filter (No. 33), the green (No. 58) filter, and the 85C filter. Each of these tests will proceed as follows:

1. Take density readings of the LTF Scale and copy these down on a sheet of paper.

2. Plot these density readings on a graph such as that shown in *Figure* 1. It might be advisable to reproduce several copies of this scale for future use in your shop. Plot the gray scale densities on the horizontal line marked "Density of Original."

3. Select the type of film you are going to use for masking. In our case we chose Cramer Panchrome Plate. However, if you choose to work with film, there are similar products available from most other manufacturers. Check the type of developer the manufacturer recommends.

4. Starting with the 33 magenta filter, expose by contact the film or plate, with an exposure comparable to that given in *Figure* 2. Develop for a minimum of 2:30 minutes. With a densitometer take density readings of step No. 19 of the LTF Scale, and also step No. 3.

5. In step No. 19 you should aim for a density of .2 and in step No. 3 a density of .80. If you get it on the first shot you will be very lucky. For those who do not get it correctly here is how to adjust your exposures and developing times:

a. If step No. 19 is above .2 density, reduce the exposure.

b. If step No. 19 is below .2 density,, increase the exposure.

c. If step No. 3 is above .80 density, reduce the developing time.

d. If step No. 3 is below .80 densi-

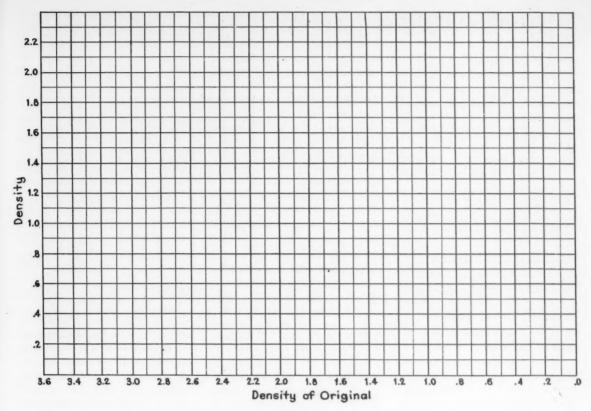


FIGURE 1.

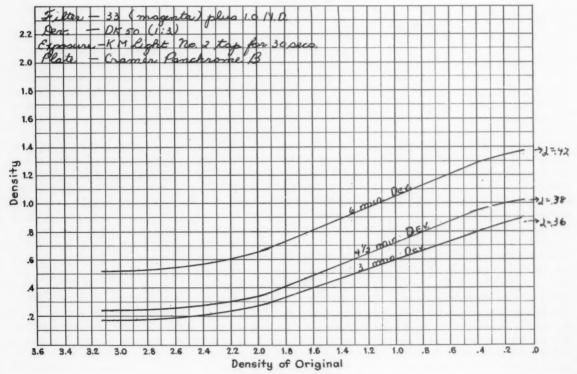
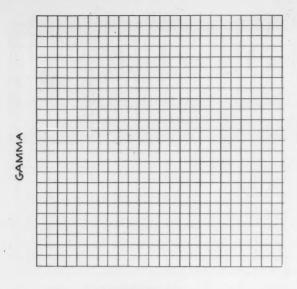
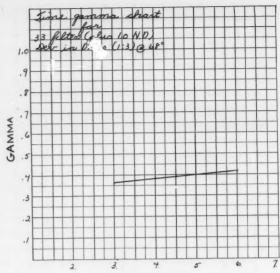


FIGURE 2.





DEVELOPING TIME

FIGURE 4.

DEVELOPING TIME FIGURE 3.

ty, increase the developing time to make up for it.

With a few trials you should be able to get the correct exposure and developing time. In making corrections on your first trial, make only one correction at a time, that is, correct for exposure or development only. When you have an exposure that will give you a density of about .20 in step No. 19, correct for development.

- 6. On another sheet of film, expose again, but increase the developing time 50 percent over your last test.
- 7. Repeat exposure on another film, and increase development to 100 percent of first development.
- 8. Dry all negatives, and take density readings of all the steps on the gray scale. (Wet negatives will throw your readings off.)
- 9. Take the densities in test No. 1 and plot them on the graph in Figure 1 as follows:

a. Locate the density of Step No. 1 of the LTF Scale on the horizontal line marked Density of Original. Place a ruler on this density step so that it is pointing vertically. Plot on the chart the density you got from this step on the finished negative. For example, suppose step No. 1 of the LTF Scale read .05 density and .82 on the negative. Find the .05 density on the horizontal scale and follow this

up until you plot a point of .82 density, which is on the vertical scale.

b. Plot all the steps of the gray scale of test No. 1 and draw a curve that will go through most of the plotted points. Your curve should be similar to that shown in *Figure* 2.

- c. Repeat the same procedure for tests No. 2, 3 and 4.
- 11. Calculate gamma, as previously described in article two.
- 12. List all the information for your testing as shown in Figure 2.
- 13. Repeat the identical procedure for the 58 filter, and the 85C filter.
- 14. Plot the gamma of each of the tests on a time gamma chart, such as that shown in *Figure* 3. Your completed time gamma chart should be similar to that illustrated in *Figure* 4.

This completes your tests for masks, but before we go on to their interpretation, here are a few notes of information.

Notes on Testing

Make sure that you take all necessary precautions to insure accuracy of your testing. The developer should be fresh. Measure dilutions accurately, agitate consistently and if you have any question on the accuracy of your tests repeat them to see if you get the same result. Use fresh films or plates from the same emulsion number. Time your development from the in-

stant you put the film in the developing tray to the time it is placed in the short stop bath. (And don't forget to use a short stop bath.) Take density readings when the film is thoroughly dry. If you are using a visual type comparator densitometer, take readings twice to insure accuracy. If you use an electric type densitometer, make sure it is properly zeroed.

Remember, the accuracy of your testing will dictate the accuracy of your interpretation of the results. If your testing has been haphazard, when it comes to making masks, your interpretations of exposures and developing times will be wrong.

Interpreting the Results

I'm sure you will agree that the test portion so far is easy, for it involves merely exposure and development of the film. The most important part, and of course the difficult part, is to interpret these tests to a practical value. Now that we have completed these charts and plotted the results of our tests, how do they work? To find out let us try a sample problem. Assume that we have a transparency with a DR of 2.17 (.31 low and 2.48 high). We want to find out the exposure time and developing time for our magenta filter mask. We will also assume that we have decided on a 30 percent mask.

1. We first determine the DR of the mask, by multiplying the mask percentage (30 percent in our case) by the DR of the original (2.17 in our illustration):

The desired mask DR is rounded off to .65.

2. To find the developing time of the mask we will calculate the gamma, since gamma will enable us to determine developing time when we check the time gamma chart. To find gamma we can use the chart illustrated in article four or use the following:

$$\frac{\text{pamma}}{\text{DR of original}} = \frac{.65}{....} = .30 \text{ gamma}$$

- 3. Check the time gamma chart for the magenta filter. Locate a .3 gamma on the vertical line and follow this over until it crosses the plotted line. Read down and you will find the developing time on the horizontal line. Now for the exposure time.
- 4. Take the high and low densities of the original. Check these densities on the density curves for the gamma with which you are working. For example, in our case the original readings were .31 and 2.48, and we are working with a gamma of .3. Locate a .31 density on the horizontal scale and follow this up to the curve that comes closest to a gamma of .3. Where this intersects the curve, follow over to the left and read the resulting density on the vertical scale. Follow the same procedure for the high density of 2.48. What we are trying to do is to predetermine what the resulting densities of our mask will be by checking the densities of our original to the gamma we will develop to. Since we have a chart plotted with densities that will cover what we have in our original and also gamma to indicate the resulting contrast we will develop to, we should be able to figure what the resulting densities will be before we actually make the exposure. If you are confused at this point check the illustration and test in Figure 2 for further explanation.

5. If the resulting low density of your mask is above .25, reduce the exposure. (This is shown on the curve we already plotted.) If the resulting low density is below .25, increase the exposure. As a rule of thumb measure, for each difference of .1 density, reduce (or increase) the exposure 20 percent. For example, if you are .10 high, reduce the exposure 20 percent, and if .10 too low, increase the exposure 20 percent.

Your exposure determination is based on the resulting *low* density of your mask, whereas the high density reading is controlled by developing time.

Summary

We know that photo emulsions are controlled to a great degree of accuracy in their manufacture. Because of this we can duplicate a result by following the same procedure. Consequently, if we make tests accurately, plot the information necessary to interpret developing by using gamma, and relate densities to a finished plot of densities at various gamma we can arrive at a good degree of control in predetermining exposures and developing times for our masks. (That last sentence should win a literary prize of some sort for presenting such confusion in so short a statement.)

Basically we did the following:

- Made exposures on a gray scale that would represent the range of developments for our masks.
- Plotted this information so that we could calculate developing time by use of gamma.
- 3. Plotted the gamma to a chart, so that we can find developing time when we know gamma.
- 4. We then related the original we want to mask to the results of our tests to figure if the test exposure is suitable.

The end result is that we have a means of control, relating results of our tests to an individual job.

In practice you will find that these charts and this procedure eliminate the guess work in calculating exposures and developing times, thereby reducing makeovers to a minimum. It's the only way you can accurately determine before hand the negative

you will get from a set exposure and developing time.

Separation Negatives

This same procedure is applicable to separation negatives, with some modifications in testing. When you start your tests with the LTF Scale proceed as follows:

- 1. Adjust exposure on your plate or film so that you will get a density of .2 to .3 in step No. 19.
- 2. Adjust developing time so that you will get a density of about 1.40 to 1.45 in step No. 10 of the LTF Scale (Density of this step should be about 1.50).
- 3. With the same exposure make additional tests of 150 percent, 200 percent and 250 percent of the original developing time.
- 4. Duplicate these tests on the other two separation filters.
- 5. Plot the densities on a chart and calculate gamma.
- 6. Plot the gamma on a time gamma chart.

To calculate the exposure and developing times of a separation negative, follow this procedure:

1. Take the shadow and highlight mask. Add the shadow density reading of the mask to the highlight density reading of the original transparency. Then take the shadow reading of the transparency and add this to the highlight density of the mask. For example:

Original Transparency .3 2.48
Mask Readings .2 .85

We add .3 (of original) to .85 (of mask), and get 1.15. Then we add 2.48 (of original) to .2 (of mask) and get 2.68. In other words, when we add the mask to the transparency the highlight area of this combination will be 1.15, and the shadow areas 2.68. The DR of this combination of the mask and the transparency then is 2.68 minus 1.15, or 1.53.

2. With the DR of the masked transparency, calculate gamma by dividing it into desired DR of the separation negatives. (Assume this to be 1.40). You will get this desired DR by testing your halftone screen

(Continued on Page 137)

BINDING

An analysis of the various methods; advantages and disadvantages of each

By John C. Burkhardt Vice President, The Burkhardt Co., Inc., Detroit

THE manufacturer whose products or merchandise are cataloged in printed sheets will always be concerned with the effectiveness of his catalog as a selling force. It follows that he will examine with interest anything that promises to improve his catalog. The more searching the examination, the greater the number of questions raised.

I have attempted to answer a majority of the questions that apply to catalog bindings and covers. Because each manufacturer has certain requirements peculiar to his own business, various kinds of bindings will be treated in a general manner. It is my hope that these suggestions and recommendations will prove helpful to the catalog purchaser, and to the printer and lithographer.

Before attempting to analyze the subject of catalog bindings, we will list the general classifications into which they can be divided.

1. Permanent Bindings

Permanent bindings are employed where catalogs are subject to very little change over long periods, or where changes are so extensive and frequent that it is more practical to reprint the entire catalog than to employ a loose leaf system whereby changes and corrections can be made at intervals. Permanent bindings can be separated into three groups:

GROUP 1—STITCHED, SEWN OR GLUED BACK.

a. Saddle-stitched catalogs usually

are of 80 pages or less, depending upon the thickness of the paper used.

b. Side-stitching is employed where the books are too thick for saddlestitching. One disadvantage of sidestitching is that the finished book has a tendency to close unless held open. Another is the reduced printing area, due to the added space needed for the gutter margin.

c. Sewing a catalog overcomes the objectionable feature of side-stitching. The cost is substantially higher, as each section of the book must be handled separately, whereas in side-stitching the entire book is handled as a unit.

d. A glued back binding can be used for books 3/16" or thicker and falls between side-stitching and sewing from a cost standpoint. Because of the nature of the glued backbone, the books will open and lie flat (such as telephone directories) and still have approximately the same strength as the sewed book.

GROUP 2-MECHANICAL BINDINGS.

Mechanical bindings embrace all types of wire and plastic permanent bindings. As there are scores of mechanical bindings on the market, no attempt will be made to mention them here. These mechanical bindings offer the advantage of permanently binding together from as few as four sheets up to several hundred. If the capacity of the binding device is fitted properly to the total thickness of the catalog, the result is a catalog that will lie flat when open at any point, with full visibility of the entire page, except for a narrow gutter strip. These bindings offer a variety of treatment in cover design, as practically any desired type of cover can be used.

The chief disadvantage of mechanical bindings for catalog use is their permanence. While some binderies have attempted to overcome this feature by slotting the holes in the punched sheets for insertion of changes and additions, the practice is not recommended. Such slotted sheets, unless printed on a ledger or a very strong book paper, will not remain in place but will work out of the catalog. The procedure can be compared to using a ledger without a locking device to hold the sheets firmly between the covers. It is impossible to create a satisfactory loose leaf device by such methods. Secondly, there are few instances where the average catalog user will devote the time and the patience necessary for inserting the additional sheets by the laborious combining method.

GROUP 3—CASE OR LIBRARY BOUND BOOK STYLE.

Case or library bound books are identical to the previously mentioned sewed books in their basic method of assembly. After the books are sewed, they pass through a series of operations which produce a finished book with a rounded or a flat back and a hard cover. These covers are bound in cloth or imitation leather, carry a printed, stamped or embossed type of lettering or decoration. This type of binding usually is employed by concerns with a wide range of items of a stable character, because the cost in labor involved in preparing copy and reprinting is quite high. Such catalogs frequently carry a separate price list,

From a talk presented at the 39th annual convention of the International Association of Printing House Craftsmen, Inc., Detroit, Aug. 10-13, 1958.



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which is reprinted at intervals. This procedure lengthens the life of the sewed book, but does not provide for the addition of new items or corrections on the old.

2. Loose Leaf Bindings

Under the heading of loose leaf bindings are literally hundreds of various mechanical devices, used to hold sheets and providing means of adding to or changing their contents. Capacities of these devices vary considerably, depending upon their design.

Before discussing mechanisms and catalog binding methods, let me first ask, and answer, a series of questions that could very well occur in your mind or the mind of the person buying the catalog.

1. Should our catalog be permanently bound, or placed in a loose leaf cover?

This can be answered by asking yourself over how long a period does your permanently-bound catalog remain up-to-date and retain its selling force? Do frequent changes obsolete your catalog in a short time? If they do, then you are faced with the necessity of a complete reprinting at frequent intervals. If your catalog contains a small number of pages and printing costs are not too high, then reprinting and permanently binding would be more satisfactory, as the new catalog is ready for use when delivered.

In the case of a larger, frequently revised catalog, the answer would be the same. Cost of reprinting versus sales value of a catalog with declining sales power because of obsolescence—this decision is faced by every publisher whose catalog items are subject to frequent change. The distribution of supplemental sheets or sections can be resorted to, but this carries the hazard of their loss or non-use, with consequent waste and irritation by both the buyer and the seller.

2. What are the advantages of the loose leaf style?

The advantages are manifold. The binder can be kept up-to-date at all times; changes can be made to keep pace with the industry to cover new and improved products; sudden market shifts affecting your products can be quickly met and the information placed in the hands of buyers, becoming a portion of your catalog.

Loose leaf catalog covers are economical. The original investment in a loose leaf catalog extends beyond the life of its original contents, whereas the permanently bound cover must be discarded along with the sheets when the catalog becomes obsolete. The life of the loose leaf cover can be measured in years.

The loose leaf cover, properly decorated, is a strong sales unit. From the cover, a buyer forms his first impression of your catalog. If the reaction is favorable, he is in a receptive mood as he continues inside.

It might be well to remember here that many catalogs are stored on a shelf or on edge in a buyers desk and the thought of backbone decoration in this instance is actually as important as front cover decoration. Years before my time our firm established a slogan, "You see the cover first". You can have the finest of paper and the best four-color printing available, but if you can't get the consumer of that printing to open the cover it is of no use. It is just as logical to invest in a good attractive loose leaf cover as it is to have a well-printed and attractive inside. First impressions are important. Lasting favorable impressions are profitable.

Drawbacks

3. What are the drawbacks to a loose leaf cover?

The main drawback to loose leaf is the problem of inserting the sheets as published, keeping the catalog up-to-date at all times. The majority of catalog users will keep loose leaf catalogs up-to-date for their own self-interest. A small minority of users will not, either because they use the catalog at rare intervals, because the device is difficult to operate, or because the publisher sends out a large number of insertions in one mailing, which takes considerable time for removal of old sheets and insertion of the new.

To guarantee the maximum efficiency of your catalog, make it easy

for the buyer to keep it up-to-date. Here's how:

a. If your budget permits, buy a loose leaf device that works easily. If the buyer has to remove screws or fasteners, take out other material before he can insert the new, or is otherwise put to extra bother in keeping the catalog up-to-date, he'll soon regard changes and their attendant trouble with aversion.

b. Don't wait for six months or a year to accummulate changes and then reprint from a fourth to one-half of the catalog. Send out your changes at frequent intervals. A buyer usually will insert a small lot of sheets when received. Given a mass of inserts, he'll chuck them into the back of a catalog with thought of inserting them later when he has time. Unfortunately, the time never arrives.

c. The most satisfactory method of maintaining the catalog is to have changes inserted by the salesman or the representative. This serves the added purpose of bringing a salesman in contact with the buyer and creates an opportunity for the discussion of the changes involved. Salesmen benefit from an up-to-date catalog in the buyer's hand, and as a rule are enthusiastic over such an arrangement; but above all, we repeat — make it easy for the customer to keep the catalog up-to-date.

Assuming that your catalog is going to be bound in a loose leaf cover of some type, we will review the field briefly:

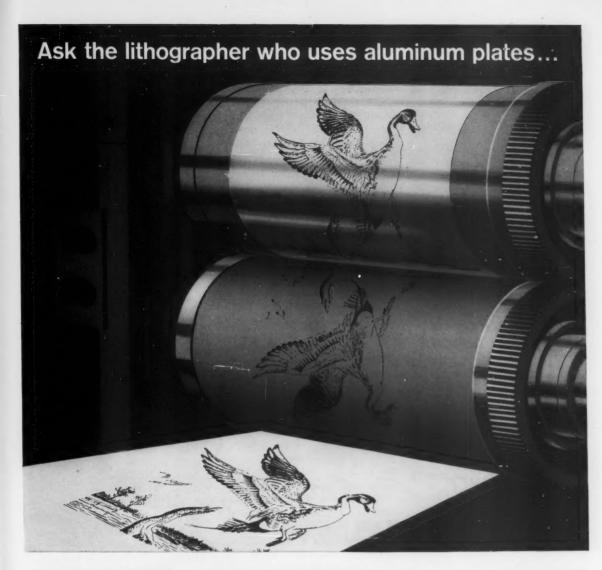
Cut-Flush

All binders referred to as "Cut-Flush" are those covers manufactured from a single piece of material. This cover may be a coverstock 10 points thick, or may be as heavy as 50 points thick, of a leathercloth, a genuine leather, or some artificial fiber.

Casebound

All binders referred to as "Casebound" are those covers manufactured with outside binding of paper, cloth, leathercloth supported vinyl, leather or paper backed with mylar glued to a board core, with the outside

MODERN LITHOGRAPHY, October, 1958



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Aluminum plates are more economical. ALCOA pioneered the development of the aluminum lithographic plate and today offers uniform top quality sheet and foil for litho plates, which cost less to buy, less to use.

ALCOA does not supply plates direct, but plates made of ALCOA Aluminum are available through reliable manufacturers and suppliers. Let us send you a list of

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Position_

Company

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Zone___St

MODERN LITHOGRAPHY, October, 1958



Milton Hudders

Are your

Depreciation

Write-offs

Realistic?

By Milton Hudders
C.P.A., Vice President
Recording & Statistical Corp.

EPRECIATION has been receiving more attention in the past year than ever before. This, no doubt, has been caused by two factors: the inflationary trend and the changes made by the government in the allowance for depreciation. Management has been forced by increased wage scales to mechanize more operations, so that the capital investment has increased materially. Further, in order to process new products or adopt more modern methods, management has very often retired machines before they have been completely depreciated so as to purchase new machines and thereby stay in a better competitive position.

Depreciation in most businesses will average between three and five percent. Printing Industry of America ratio studies for 1957-58 show an increase for depreciation of almost 10 percent over the 1956-57 ratios. A small plant averaged 4.13 percent, a large plant 2.42 percent, while the composite rate for all plants was 2.54 percent of sales. The purchase of equipment for either the small or large printing plant is an important expenditure. The acquisition is a permanent one and the purchase price has to be deferred over a period of years. The government has made some changes in the methods of allocating your machine write-offs and it might be well to review the law briefly before we go further.

The Revenue Code of 1939 permitted the use of the Declining Balance Method providing the depreciation did not exceed 150 percent of the Straight Line Method. This method may still be applied to used assets purchased after Dec. 31, 1953, as well as new assets purchased before Jan. 1, 1954. This law did not afford business very much relief and therefore was not used to any great extent.

Accelerated Write-Offs

The Revenue Code of 1954 gave business an opportunity to accelerate the write-offs for depreciation. Besides the straight line method of depreciation, which was the most com-

An address delivered at the 26th annual convention of the NAPL, Hotel Statler, Boston, Sept. 12, 1958.

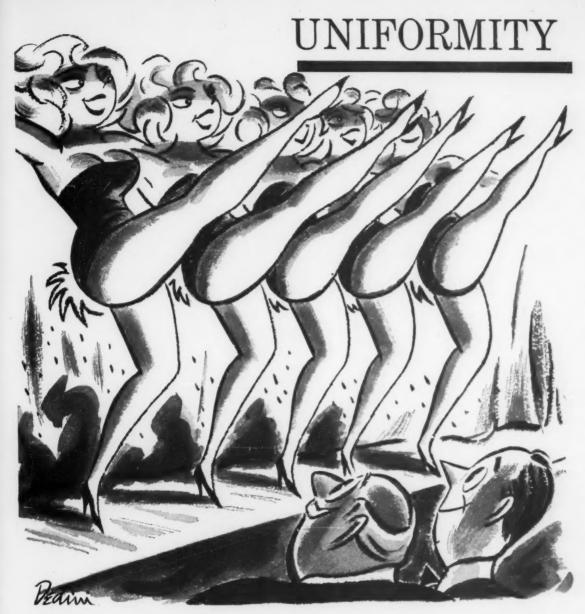
mon method used, the government added the sum of the years digits method and the declining balance method. Many businesses, excepting the printing trade, adopted one of the accelerated depreciation methods. This enabled them to write off the cost of a machine much faster. While it reduced their profit and tax it did serve to recover their cash at a faster rate during the early years of the life of the asset. Where cash was an important item for the growth of the business, this was very helpful. However, it tends to increase the profits during the later years of the life of a machine as well as to increase the amount of tax to be paid.

If a business continues to grow and buys new assets each year, the depreciation write-off will be averaged. Figure 1 shows the effect of this. Assets are acquired during the first and second 10-year periods at an annual cost of \$1,000 with a 10-year life. There are no assets purchased during the third 10-year period.

You will observe that the accelerated depreciation methods will give you a larger deduction the first 10 years, the sum of the years digits method being the better of the two. During the second 10-year period all three methods give the same results. Consequently, the sum of the years digits method still retains the advantage. The third 10-year period gives the advantage to the straight line method with \$4,500 charge-offs. The sum of the years digits method gives \$2,999, and the declining balance method gives \$3,467.

Use Any Method

The law will allow you to use any method of depreciation for any asset if separate property records are maintained for each asset. You might wish to treat furniture and fixtures differently from plant machinery and equipment. Straight line depreciation, declining balance or sum of the years digits method could be used in the same year. However, having decided on your method you must adhere to this method for the life of the asset. There is one exception to this rule, and that is the declining balance



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method. The government will allow you to change from this method to the straight line method. There are some advantages in making this kind of switch, and Figure 2 will show the effect of the change to straight line method after 10 years.

The advantage of switching from the declining balance method to the straight line method is that you even off the depreciation for the second 10-year period as well as completely depreciate the asset, which you never would accomplish with the declining balance method until the asset is sold or junked.

The recent tax relief for small business permits an additional depreciation speed-up. This law permits an initial depreciation allowance of 20 percent of the first \$10,000 of cost (\$20,000 if the return is a joint one). The property can be new or used. It must have a useful life of at least six years when acquired. The property must be acquired after 1957 and depreciation may be taken in the first year ending after June 30, 1958.

If your fiscal year began July 1, 1958, and you purchased an asset at that time, you could use the new method as well as the declining balance method of depreciation and claim the following allowance at the end of your fiscal year June 30, 1959:

Cost of Asset Depreciation new allowance 20%	\$1	\$10,000 2,000	
	\$	8,000	
Double declining			
balance method			
\$8,000 @ 10% = \$800 x 2 =		1,600	
	0	6 400	

So that the first year you could claim \$3,600 depreciation on a \$10,000 asset having a 10-year life,

The government has become very mindful of salvage value, particularly when you elect one of the accelerated depreciation methods, with the exception of the declining balance method. However, when using this method you must not depreciate the property below the salvage value.

It can be seen from Figures 1 and 2 that the sum of the years digits method gives a much higher depreciation write-off in the earlier years. Careful consideration should be given to the effects of such a decision be-

Figure 1: Statement Showing Annual Addition of \$1,000 for 20 Years For Assets Having a Ten-Year Life and Effect of Three Methods of Depreciation

			A		Annual Depreciation Charge		
Year A	Additions	Retirement		Straight	Sum of the Years Dig	Declin. gits Balanc	
1	\$ 1,000	\$	\$ 1,000	\$ 100	\$ 182	\$ 200	
2	1,000		2,000	200	346	360	
3	1,000		3,000	300	491	488	
4	1,000		4,000	400	618	589	
5	1,000		5,000	500	727	671	
6	1,000		6,000	600	818	737	
7	1,000		7,000	700	891	790	
8	1,000		8,000	800	946	832	
9	1,000		9,000	900	982	866	
10	1,000		10,000	1,000	1,000	1,000	
Total 10 Yrs.	\$10,000		\$10,000	\$ 5,500	\$ 7,001	\$ 6,533	
1	1.000	1,000	10,000	1.000	1,000	1,000	
2	1,000	1,000	10,000	1,000	1,000	1,000	
3	1,000	1,000	10,000	1,000	1,000	1,000	
4	1,000	1,000	10,000	1.000	1.000	1,000	
5	1,000	1,000	10,000	1,000	1,000	1,000	
6	1,000	1,000	10,000	1,000	1,000	1,000	
7	1,000	1,000	10,000	1,000	1,000	1,000	
8	1,000	1,000	10,000	1,000	1,000	1,000	
9	1,000	1,000	10,000	1,000	1,000	1,000	
10	1,000	1,000	10,000	1,000	1,000	1,000	
Total 20 Yrs.	\$20,000	\$10,000	\$10,000	\$15,500	\$17,001	\$16,533	
1		1,000	9,000	900	818	800	
2		1,000	8,000	800	654	640	
3		1,000	7,000	700	509	512	
4		1,000	6,000	600	382	411	
5		1,000	5,000	500	273	329	
6		1,000	4,000	400	182	263	
7		1,000	3,000	300	109	210	
8		1,000	2,000	200	54	168	
9		1,000	1,000	100		134	
10		1,000	- 0 -	- 0 -	- 0 -	-0-	
Total 30 Yrs.	\$20,000	\$20,000	-0-	\$20,000	\$20,000	\$20,000	

Figure 2: Comparison of Annual Depreciation Methods Showing Effect of Changing From Declining Balance Method to Straight Line At End of 10th Year

Straight Line Declining Bala		Balance	Declining Balance Sum of the Yea Str. Line Last 10 Yrs. Digits					
Year	Depre.	Res. Val	. Depre.	Res. Val.	Depr.	Res. Val.		
1	\$50	\$950	\$100	\$900	\$100	\$900	\$95	\$905
2 3 4 5	50	900	90	810	90	810	91	814
3	50	850	81	729	81	729	86	728
4	50	800	73	656	73	656	81	647
5	50	750	66	590	66	590	76	571
6	50	700	59	531	59	531	71	500
7	50	650	53	478	53	478	67	433
8	50	600	48	430	48	430	62	371
9	50	550	43	387	43	387	57	314
10	50	500	38	349	38	349	52	262
11	50	450	35	314	34.9	314.1	47	215
12	50	400	32	282	34.9	279.2	43	172
13	50	350	28	254	34.9	244.3	38	134
14	50	300	25	229	34.9	209.4	33	101
15	50	250	23	206	34.9	174.5	29	72
16	50	200	21	185	34.9	139.6	24	48
17	50	150	-18	167	34.9	104.7	19	29
18	50	100	17	150	34.9	69.8	14	15
19	50	50	15	135	34.9	34.9	10	5
20	50	- 0 -	13	122	34.9	- 0 -	5	
		alue \$1.0						
1	Deprecia	ted Over	20 Year	ars.				

cause once having used this method you cannot change to another method.

In the event you do not continue a steady growth, your profits and taxes will increase in the later years of the life of the assets. Many businessmen feel that repairs will offset the lower depreciation charges in the later years. It should be kept in mind that in the event of excess profits taxes being assessed again, you could find your-(Continued on Page 143)



IF YOU CAN'T USE
A WINDOW—USE When you surface
HAMMERMILL OPAQUE

DISPLAY WINDOW BY THE HALLE BROS. CO., CLEVELAND, OHIO

It's tough to beat the selling power of the product itself. But when you use Hammermill Opaque, its smooth, level printing surface faithfully reproduces colors and details to give that "in person" feeling. And Hammermill Opaque's

"in person" feeling. And Hammermill Opaque's luxurious brighter white gives colors greater impact—adds punch to black and white jobs, too—shows products at their best.

Use Hammermill Opaque for greater realism, greater sales appeal — either letterpress or offset. When you use both sides, you'll appreciate the greater opacity of Hammermill Opaque — it simplifies your printing job.

You can get the sparkling whiteness of Hammermill Opaque in four finishes and a wide selection of substance weights.

Lithographed on Hammermill Opaque, Substance 70, English finish

MANUFACTURED BY

HAMMERMILL PAPER COMPANY . ERIE, PENNSYLVANIA



Breath-taking fidelity with four colors on paper

Coated paper using Dow Latex offers improved dimensional stability, better ink hold-out and reduced water sensitivity. These features mean sharper printing and fracture-free folding which assures customers of highest quality coated stock at reasonable cost.







The pre-Civil War period was one of flamboyant and decorative elegance as is indicated by the illustration. Notice how the delicate tones and colors faithfully reproduce on coated paper using Dow Latex. In this instance, 80-lb. machine coated, gloss offset paper was used. A careful examination will show why only Dow Latex provides such an excellent printing surface.

For fine quality reproduction, specify latex coated papers

A coated paper using Dow Latex offers dramatic improvements to the printing surface of all grades of papers. It assures a clean, uniform sheet which is highly compatible to both offset and letterpress inks.

Printers prefer coated paper with Dow Latex because they know it has the qualities which will assure sharp, clear reproduction every time. And, paper manufacturers and converters find Dow Latex reduces production costs without sacrificing quality.

Major paper manufacturers are now offering a wide range of quality coated papers made with Dow Latex. They use it for machine and off-machine coating for both dull and gloss grades. For more detailed information on coated paper using Dow Latex, check your paper supplier or write THE DOW CHEMICAL COMPANY, Midland, Michigan, Coatings Sales Dept. 2158B.



picture it on Curtis STONERIDGE

Ancient MOGUL FORT near AURANGABAD, INDIA

Photo by ROBERT F. POMERANCE

picture it on

Curtis STONERIDGE

Nationally distributed through these leading paper merchants

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BALTIMORE, MARYLAND The Paper Supply Company While-Rose Paper Company, Inc.

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BOSTON, MASSACHUSETTS Cook-Vivian-Lindenmeyr Co., Inc.

BUFFALO, NEW YORK Hubbs & Howe Company

CANTON, OHIO Herrington Paper Company

CHARLOTTE, NORTH CAROLINA Caskie Paper Company, Inc.

CHICAGO, ILLINOIS Bradner Smith & Company Chicago Paper Company Moser Paper Company Reliable Paper Company

CINCINNATI, OHIO Merchants Paper Company, Inc.

CLEVELAND, OHIO
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KANSAS CITY, MISSOURI Wertgame Paper Company

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LUBBOCK, TEXAS Graham Paper Company

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MADISON, WISCONSIN Moser Paper Company

MANSFIELD, OHIO Sterling Paper Company

MEMPHIS, TENNESSEE Graham Paper Company

MIAMI, FLORIDA E. C. Palmer & Company

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MINNEAPOLIS, MINNESOTA C. J. Duffey Paper Company

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The Canfield Paper Company
Capital Paper Company
Crestwood Paper Company, Inc.
Linde-Lathrop Paper Co., Inc.
Henry Lindenmeyr & Sons
Division of Hubbs Corp.
Marquardt & Company

Marquardt & Company
Marquardt & Company
Miller & Wright Paper Company
Division the Alling & Cory Co.
Nelson-Whitehead Paper & Co.
The Whitaker Paper Company
Willmann Paper Company

OKLAHOMA CITY, OKLAHOMA Graham Paper Company

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PHOENIX, ARIZONA Graham Paper Company

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PORTLAND, OREGON West Coast Paper Company

PROVIDENCE, RHODE ISLAND Cook-Vivian-Lindenmeyr Co., Inc. Providence Paper Company READING, PENNSYLVANIA
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ST. PAUL, MINNESOTA C. J. Duffey Paper Company

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SAN ANTONIO, TEXAS Graham Paper Company

SAN FRANCISCO, CALIFORNIA Wilson-Rich Paper Company

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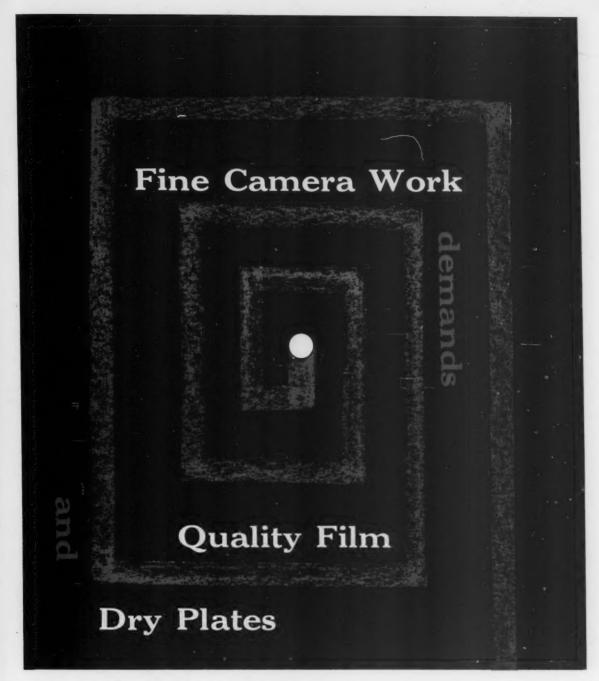
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It's the man behind the camera who knows what brand . . . which particular type of film or dry plate is best suited to his operation. At the Harold M. Pitman Company, the most particular camera operator will find fresh supplies of exactly what he needs . . . when he needs it.

For all your film and dry plates . . . and for all your other lithographic needs . . . always see Pitman first!

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THROUGH the GLASS

NE exhibitor at the NAPL convention reported signing orders for \$500,000 of equipment, and others tallied encouraging, if somewhat smaller, sales. The success of these exhibits has reached the point where the Standing Room Only sign is posted at NAPL headquarters for the following year almost before the current convention has ended. Walter Soderstrom, who was cornered for five seconds darting from one meeting to another, reported that more than 100 booths already have been reserved for the 1959 convention in Kansas City Mo. That meeting, by the way, is scheduled for the Hotel Muehlebach, Nov. 18-21. The exhibits will be housed in the municipal auditorium, which is connected by direct tunnel to the Muehlebach.

Much interest, and considerable wagering, centered around the Consolidated International Equipment & Supply booth, where Ben Sugarman and a round-the-clock staff of erectors were giving birth to a huge litho press, which had arrived in thousands of pieces. It got to be quite a game watching the press go up (it finally got in motion Saturday morning) but several nearby exhibitors were something less than overjoyed at the constant roadblocks provided by tool kits, hulking parts, grease and sundry other items.

Getting together for some betweenconvention planning at the Statler were quite a few leaders of the National Association of Litho Clubs. Herman Goebel, president, and Fred Fowler, first vice president, led a group of litho clubbers that included Al Rossotti and Bill Stevens, two of the founders of NALC. They hashed over NALC problems preliminary to the Council of Administration meeting planned for January.

In the course of obtaining information on subscribers for our Audit Bureau of Circulation records, we ask each reader his title in the litho shop. We've heard of a lot, but last month our circulation manager came up with a new one. In answer to our questionnaire, John Coghlan, a stripper at the D. E. Robinson Co., in Cleveland, reported that his title is "Hey, You!"

Have any of your customers lost

faith in direct mail advertising? The Advertising Federation of America is sure that a vast majority of direct mail users have not, but, lest the increased postal rates set anyone to wondering, AFA president C. James Proud attacked the notion at the Mail Advertising Service Association convention last month in St. Louis.

"If you think people have lost faith in direct mail, you belong in a small group of mail users who believe they see a resistance to the effective persuasion of mass mailings and who fear the increased cost of postage will reduce the use of their medium," he commented.

But there is some criticism of mass mailings, he went on, and the "obvious answer to the criticism is to improve quality, not to increase quantity." He foresees no real loss of direct mail business unless those connected with the industry adopt a defeatist attitude.





extra production features are standard equipment on THE MIEHLE 29 OFFSET

The "extra" advantages you get with a Miehle 29 will make a big difference in your profit margin. Features like True Rolling, swing gripper transfer, four "extra large" form rollers are the plus advantages that mean finer quality... quality that builds profitable business.

And to increase your margin on each job, the 29's many operating "extras" assure a substantial reduction in time and costs. Briefly mentioned here are three...there are numerous others—all worth investigating.

SPEED PLATE CLAMP

Reduce makeready and changeover time—the Miehlegrip Plate Clamp makes plate-mounting simple, fast, accurate.

AUTOMATIC PILE HOIST

Save time-raise and lower the feeder pile mechanically...automatically sets pile at correct feeding height.

SUCTION ROLL-OFF DELIVERY

Increase production—assures accurately jogged piles to save handling time in backing-up or finishing work...permits a wider range of stocks to be handled at higher productive speeds.

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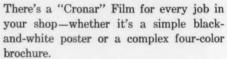
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FILMS FOR

Black-and-white



When you use "Cronar" Films, you don't have to worry about masks or negatives shrinking or stretching with every change in humidity or temperature. Du Pont's unique polyester film base gives all

"Cronar" Films built-in stability. Further more more, the emulsions on all these films have swit been carefully researched to offer top in from sults, for every use. "Cronar" Orthoday Think the basic film for black-and "Crowhite halftones and line work, now costs in the more than ordinary acetate film!

For color jobs, you can use "Crona" Tec Films all the way through. Think of it: m E.

*Du Pont's trademark for its polyester graphic arts films

FILM	DESCRIPTION	USES
"Cronar" Ortho A Litho (.004")	Fully orthochromatic emulsion that responds to blue, green and yellow.	Camera halftone and line work, conta positives or negatives.
"Cronar" Ortho A Litho (.007")	Fully orthochromatic emulsion that responds to blue, green and yellow.	Halftone and line work, printed circuit cartography, large sheet uses.
"Cronar" Pan Litho (.004")	Extremely high contrast panchromatic film. Short scale. Non-halation coating on back.	Line work where red and black must separated.

FILMS FOR

Color

Further more registration problems caused by illms have switching from one film to another, or r top refrom glass to film.

Ortho I The compatibility and versatility of our lack-and "Cronar" line are demonstrated by the w costs me charts on these pages. For more information on "Cronar" Films, see your Du Pont "Cronar" Technical Representative, or write: of it: me E. I. du Pont de Nemours & Co. (Inc.),

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Better Things for Better Living . . . through Chemistry

FILM	DESCRIPTION	Direct separation halftones, highlight masks, line work where red and black must be separated.		
"Cronar" Pan Litho (.004")	Extremely high contrast panchromatic film. Short scale. Non-halation coating on back. Excellent blue filter response produces sharp halftone dot suitable for dot etching.			
"Cronar" Masking (.004")	High speed, blue sensitive, medium contrast film. Retouchable overcoat on emulsion side, non- halation coating on back.	Overlay masks in contrast adjustment and color correction techniques.		
"Cronar" Pan Masking (.004")	Medium contrast, panchromatic film. Long scale. Retouchable overcoat on emulsion side, non- halation coating on back.	Color correction masks for transparencies and negative color corrector masks from reflection copy.		
"Cronar" Reflection Color Separation Negative (.007")	Moderately high contrast, panchromatic film. Long scale continuous tone. Retouchable overcoat on emulsion side, non-halation coating on back.	Color separation where high contrast is needed. (Reflection copy, low-contrast copy.)		
"Cronar" Transparency Color Separation Negative (.007")	Medium contrast, panchromatic film. Long scale continuous tone. Retouchable overcoat on emulsion side, non-halation coating on back.	Color separation where medium contrast is needed. (Transparencies, contrasty copy, separations for two stage masking.)		
"Cronar" Ortho A Litho (.004" and .007")	Fully orthochromatic emulsion that responds to blue, yellow and green.	Halftones in reflection copy or transparency copy indirect separation processes.		
QUIDIND	all all plus			

LITHO CLUB NEWS

Washington

Honors Past Presidents

The Washington Litho Club honored its past presidents at the September meeting on the 23rd, with more than a dozen of the former executives on hand to say a few words.

Meeting at the Continental Hotel, members also heard an interesting talk by William Jaeger, director of publicity and public relations for the Laurel, Md., race track. Mr. Jaeger showed a 15-minute color film on last year's \$100,000 Washington, D. C.

International invitational horse race, and related several humorous incidents concerning the popular sport.

New members of the club are Joseph G. Ciufolo, Colortone Press; Walter R. Dean, American Short Line Railroad Assn.; and Harold W. Leath, U. S. Navy. New associate members are Lee C. Chamness, Repro Graphic Machines, Inc.; William A. Frangos of the company bearing his name; Herbert R. Lockett, Bowden Graphic Arts Supply Co.; Lewis F. Powers, Interchemical Corp.; Henry C. Ward, Di-Noc Chemical Arts, Inc.; and William Whiting, Jr., Kimberly-Clark Corp.

Young Lithogs.

To Hear Thomajan

Gadgets and gimmickry used in conjunction with printed advertising material, and their place in effective sales promotion, will be the theme of a talk by P. K. Thomajan before the Young Lithographers Association Oct. 8, at the Advertising Club in New York.

Mr. Thomajan, teacher of Advanced Advertising at Fairleigh Dickinson University, is a sales promotion consultant, specializing in the development of gimmick promotion pieces.

St. Louis

Starts Lecture Series

On Sept. 22, the St. Louis Litho Club started its eight week lecture series at the David Ranken Jr. School of Mechanical Trades with Walter Blattenberger discussing "Planning and Preparation." The series, which will end with a panel discussion on Nov. 10, is a joint project of the school and club.

Other speakers scheduled for the two hour lectures each Monday night are Milton Mild and Richard Smith, camera color separations; William Roeder and Walter Heitman, litho art and stripping; Arthur Venn and Frank Grob, surface, deep-etch and multi-metal plates; Norman Kistner and Milton Cook, single and multi-color presses; Donald Donley and Robert Wuench, bindery, folding, perforating, etc.; and Roy Brown and Blaine Kunkel, die cutting, mounting and finishing.

Metropolitan

MLA to Discuss Tax Laws

At the opening dinner meeting of the Metropolitan Lithographers Assn. on October 9th at the Hotel Shelburne, members of the Union-shop employer group will hear Benjamin Grund, CPA, give a full explanation of the various forms of tax relief under the new small business tax legislation. Since this law applies specifically to establishments with less than 250 employees, many lithographers are affected.

Non-members wishing to attend the meeting can make reservations for dinner tickets by phoning BRyant 9-4878 in New York.

Houston

Guests of S & V

The August meeting of the Houston Litho Club was held at the Sinclair & Valentine Co. plant where a film, "Ink Service Unlimited", was shown. Host for the evening was Edward Blackstone, branch manager, who spoke on the problems of ink buying.

The club, which filed papers of incorporation several months ago, has received its official charter of incorporation. The move was made to relieve members of legal liabilities regarding any action of the club or its officers beyond the assets of the treasury.

New members approved at a recent meeting of the board of governors are Paul Caldwell, Clampitt Paper Co., and Charles Lyles, Shell Development.

The annual dinner-dance held in conjunction with the Houston Craftsmen Club is scheduled for Dec. 9, at the Shamrock-Hilton hotel.

Shreveport

Discusses Plates

Members of the Shreveport Litho Club met in the reproduction department of the Texas Eastern Co. on Sept. 22, for a practical demonstration and discussion of plate problems. Clarke Strahan of the Louisiana Paper Co. was in charge of the program.

New members of the club are E. J. and Isaac Orr of the Commercial National Bank; Kirk Meadows, Western Newspaper Union; Lonnie Gilley, Bains Press; William Patrick of Patrick Offices Machines; and Jack Wormack Bradford Secretarial Service.

Cincinnati

Announces Election Plans

New officers of the Cincinnati Litho Club will be elected at an annual dinner meeting on Dec. 9, following presentation of two slates of candidates at the November meeting by Richard W. Fischer, Technicraft, Inc., and Larry Daugherty, Tri-State Lithographers, Inc., both past presidents.

Forty-two members attended a closed dinner meeting on Sept. 9 at the Golden Goose Restaurant, at which club activities for the coming season were discussed.

Paul Granger, Metropolitan Printing Co., was named arrangements committee chairman for the annual dance at the Hartwell Country Club in January.

Baltimore

See Eastman Kodak Film

Members of the Baltimore Litho Club met at Munder's restaurant on Sept. 17 to see a movie on making photographic emulsions, courtesy of the Eastman Kodak Co. Approximately 65 club members attended.

New members of the club are Thomas Boyd, Interchemical Corp.; G. G. Griffiths, Stecher-Traung Lithograph Corp.; Donald J. McIntyre, American Mineral Spirits Co., and John H. Bruns of the A. Hoen Co.

The next meeting, on Oct. 15 at Munder's, will feature a program conducted by the Bensing Brothers & Deeney Div. of Sun Chemical Corp.

Milwaukee

Demonstrates Davidson 251

George Wendt, local distributor for the Davidson line of offset equipment, demonstrated the Davidson Dual 251 press for members of the Milwaukee Litho Club on Sept. 23. Meeting at the Hotel Stratford, the club saw Mr. Wendt run a process color job on the press.

The club has announced that it has raised its guest fees to \$4.

Buffalo

Tours Newspaper Plant

Members of the Buffalo Litho Club toured the new \$8,000,000 mechanical plant of the *Buffalo Evening News* last month.

The plant includes five complete presses of six units each, with five of the units in tandem and right angle. The capacity of each press is 52,000 48-page papers per hour.

Philadelphia

Building, Running Presses

How a press is erected, from scratch, and how the pressman should set it up to run the job was the two-part topic covered at the opening meeting of the Philadelphia Litho Club in the Poor Richard Club Sept. 22. Speakers were Willet Thomas, partner in the press erecting firm of Thomas & Dennis and Charles Whitecar, of Graphic Arts, Inc., a frequent speaker at Philadelphia meetings.

Mr. Thomas told the good-sized turnout of the step-by-step way an offset press is erected, starting with the side frames, tie-rods, placement of cylinders, gears, water, ink, register and feeder mechanisms. He stressed the importance of a thorough plan for the floor layout of the press before starting. "A sagging floor has been the cause of many printing problems," he remarked.

He said the offset press is a precision machine and must be erected with great care or it will not function efficiently. For instance, cylinders in a two-color press must be parallel to a tolerance of .003" and the water motions must be absolutely parallel with the plate cylinder or there will be water trouble. And in the feeder, "the air valves must be regulated in such a way that the sheet is never free. Something always must be leading it as it travels through the press." Mr. Thomas went into considerable detail on the subject of how much, and where, pressure should be set on the cylinders.

Mr. Whitecar opened with the remark that "every pressman looks forward to the day when he will have charge of a brand new press in his shop. When he gets that chance, he should remember that he has an obligation to the press and to management which invested many thousands of dollars in it, to keep it in good running order."

He went on to give tips on reading the job jacket, having paper ready for the run, setting and adjusting the feeder ("be sure you make up for any

(Continued on Page 70)

Litho Club Secretaries

- ATLANTA: Hulan Hill, 590 Glendale Dr. Decatur, Ga.
- BALTIMORE: Harold E. Hackman, 5412 Leith Rd., Baltimore 12.
- BOSTON: Vincent J. Aliberte, 2010 Revere Beach Pkway, Everett 49, Mass.
- BUFFALO: Edmond S. Sendker, 978 Ellicott St., Buffalo 9
- CANTON: Clayton Betz, 531 Grosvener Dr., Massillon, O.
- CHICAGO: James V. Gianpetro, 40 S. Clinton St., Chicago 6
- CINCINNATI: Harold Biddle, 3308 Galbraith Rd., Cincinnati
- CLEVELAND: Alvin Martin, 1011 Power Ave., Cleveland 14
- COLUMBUS: Edward Carter, 873 Williams St., Columbus 8
- CONNECTICUT VALLEY: James W. Bellamy, 72 Steuben St., Indian Ochard, Mass.
- DALLAS: A. G. Copeland, 3116 Commerce St., Dallas
- DAYTON: Loomis Pugh, Route #2 Troy Rd., Springfield, O.
- DETROIT: Erhard B. Toensfeldt, 2000 W. Eight Mile Rd.. Ferndale 20, Mich.
- FORT WORTH: John McLaughlin, 2817 Thannish, Fort Worth.
- HOUSTON: Frances Porter, 2301 Huldy St., Houston 19
- LOS ANGELES: Al Griffin, 520 Monterey Rd., S. Pasadena
- MILWAUKEE: Jack W. Miller, 2572 N. 21st St., Milwaukee
- NEW YORK: Louis Happ, 11 Darby Court, Malverne, N. Y.
- PHILADELPHIA: Joseph H. Winterburg, 618 Race St., Philadelphia 6
- PIEDMONT: Mrs. Jo Woody Shaw, 502 Security Bank Bldg., High Point, N. C.
- ROCHESTER: William Dykes, 188 Orchard Dr., Rochester 18
- SHREVEPORT: Roena Bradford, Post Office Box 397, Shreveport
- ST. LOUIS: Ray K. Eckles, 7023 Radom. St. Louis 16
- TULSA: Mrs. Madeleine K. Hare, 2521 South Birmingham Place, Tulsa 14
- TWIN CITY: Mr. Clifford Goebel, 138 Montrose Place, St. Paul
- WASHINGTON: Raymond Geegh, 1915 33rd St., S.E., Washington 20
- CENTRAL WISCONSIN: George L. Camarda, 523 Oak St., Oshkosh, Wis.

changes made on a previous run") running test sheets, setting joggers to stack exactly at the delivery, mounting the plate, mixing ink and all the other preliminary steps to starting the press.

"We have found that an emery cloth is handy for removing dirt from the back of a plate before mounting it," he noted, "because it does a much better job than just rubbing your hand over it quickly." He said that setting the dampeners is the most critical operation on the offset press. "Keep acid to a minimum and don't wait to control the water until after register is attained. Get control immediately."

Mr. Whitecar urged the use of a densitometer at the press to check on color matches. He described it as "one of the biggest advances in pressroom technique in many years."

President Stephen Rubenstein inducted Charles J. Klevens, Harold Coopersmith and Jack Ulitzky, all of Smith-Edwards Co., as new members of the club. On Oct. 11 the club will hold a "Fall Frolic" at Eddington Farms. Howard Harcke is entertainment chairman. On Oct. 27 Peter Krause, of Ansco, will tell the club about the manufacture of film, and will outline the steps involved in introducing a new product. Nominations for officers also will be made at that time.

Young Executives Meet

The Young Executives Club of the Graphic Arts Institute of New England had its opening meeting of the season at the Smith House in Cambridge, Mass., Sept. 11.

Club president, Robert Day, Hub Offset Co., Boston, appointed committee members and introduced the speaker, an investigator for the U.S. Immigration and Naturalization Service.

Conn. Valley

300 Attend Clambake

More than 300 members and guests of the Connecticut Valley Litho Club attended the annual clambake at Kelley's Grove, Granby, Mass. on Aug. 16. Activities included a softball game won by the club members from Connecticut over the Massachusetts members.

The October meeting, designated Past President's Night, will feature the award of a Senefelder bust to David Gandelman, City Printing Co., a member of the board of directors.

John Anderson, Eastman Kodak representative, will speak on the three-color process method of reproduction.

POPAI To Exhibit In March

The 13th annual Point-of-Purchase Advertising Institute exhibit will be held March 24-26 at the Palmer House, Chicago.

Addresses Cincinnati GAA

Arthur Johnson, manager of professional services, Printing Industry of America, discussed "How You Can Measure Your Efficiency as a Manager," at a quarterly dinner meeting of the Graphic Arts Association of Cincinnati on Sept. 23.

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MODERN LITHOGRAPHY, BOX 31, CALDWELL, N. J.

PHOTOGRAPHIC CLINIC By Herbert P. Paschel Graphic Arts Consultant

Rule for Color Matching?

Q: In selling litho jobs I sometimes have trouble with customers who expect us to match their original color copy almost exactly. The lack of fidelity is particularly troublesome where color transparencies are concerned. What rule of thumb can you give me as to the percentage of the original that can reasonably be expected to be reproduced by the offset process?

J. P., NEW YORK

A: It is impossible to give you a simple, yet accurate rule for estimating percentage of reproducibility because the factors involved are not static. In all probability, the color copy submitted for reproduction will include color transparencies, color prints of various kinds, original art work in oil, wash and other media, hand colored photographs, etc. All of these have different color gamuts, brightness ranges and surface characteristics.

Furthermore, you probably use a variety of inks and papers. Finally, the reproduction may be in three, four or more colors printed on a single-, two-, or multi-color press. All of these factors may be combined in almost unlimited variety, resulting in countless combinations, each of which has definite limitations.

A particular combination of paper and ink and press has a very defined limit in respect to color gamut and brightness range (tone scale). If the It is impossible for Mr. Paschel to give personal replies by mail, but all questions will be answered in this column as soon after receipt as possible. The columnist also is available to the trade as a consultant for more complex litho problems.

color gamut and brightness range of the copy are within the range of the paper, ink and press combination, then you can expect to get fairly close to facsimile reproduction. If, however, the copy contains colors that cannot be simulated by the inks, either singly or in mixture, and if the brightness range of the copy is greater than that possible in the reproduction then, obviously, a visual match is not possible.

A good case in point is a color transparency. The maximum brightness range of a good transparency could be as high as 1000 to 1. A 20 to 1 range approaches the upper limits possible with paper and ink. With such an inherent difference, the reproduction couldn't possibly be a match and no amount of work could make it so.

If you standardize on a particular type of copy, paper and ink, press technique, etc., you could work out some system for predicting reproducibility. One such approach would be to follow the system devised by Frank Preucil, of LTF. The color gamut and brightness range of the ink and paper combination could be plotted according to Preucil's method. Likewise for the color copy. If the values of the copy fall within the limits established by the reproduction conditions, a satisfactory reproduction is possible. If not, then another set of inks, additional colors, etc. are indicated. Or the tests might reveal that a reasonable match is not possible by any combination.

In some respects estimating reproducibility will be only approximate. Differences in viewing conditions, surface characteristics, size etc., would introduce psychological conditions that cannot be predicted nor measured.

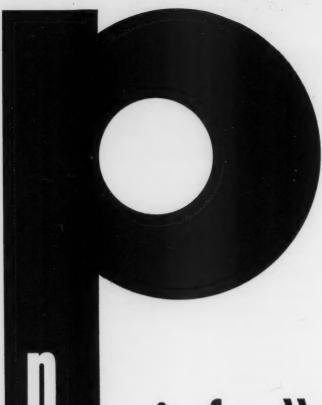
Book Review

THE PENROSE ANNUAL, Edited by Allan Delafons. Volume 52, 1958. Hastings House, 41 East 50th St., New York 22, \$11.50.

A little bit for everybody, a lot for most. That about sums up in the current issue of *The Penrose Annual*. Following the highly successful pattern created by the late R. B. Fishenden, this classic annual review of the graphic arts again combines a variety of information with beauty. Craftsmen, technicians and artists all will find something of value, something of interest, between the covers of this book.

The general section deals with the artistic and the creative, covering such topics as typography, art, design,

(Continued on Page 135)



is for "package"

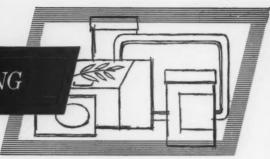
You Get One "Complete" from Wagner!

The "one-package" service is unique with Wagner. As designer and builder, Wagner offers a complete service—from the first consultation to okaying of the running machinery.

No need to call upon others! And how much better that is! You turn over your requirements to us and are free to tackle other necessary tasks with the job ready when you want it. If you are thinking of production line additions or changes, give us a call. There's no obligation.

WAGNER LITHO MACHINERY Metal Decorating Machinery 555 Lincoln Avenue, Secoucus, N. J. WAGNER LITHO MACHINERY WASTONIAL STANDARD STANDARD STANDARD

METAL DECORATING



NMDA Meeting in Pittsburgh

As this issue comes off press, the National Metal Decorators Association is meeting at the Hotel Penn-Sheraton, Pittsburgh, Oct. 6-8. On Monday and Wednesday, regular business sessions and convention addresses are on the schedule, while Tuesday has been set aside for a tour of the H. J. Heinz Co. plant in Pittsburgh. One portion of the program will be a panel on new equipment for metal decorators, including presses, coaters, ovens, feeders and pilers. James L. Burns, American Can Co., is NMDA president.





Big Can Expansion Forecast

TREMENDOUS expansion in use of cans, through research, is forecast by Robert S. Solinsky, who recently became chairman of National Can Corp., Chicago, after five years as its president.

Can manufacturers make 44 billion cans a year, Mr. Solinsky said in an interview. But, through the research which is being conducted by every major can company, a tremendous expansion of the business is inevitable, he declared.

Some 1,500 products now are mar-

keted in cans, he said, and of these only four items — beer, oil, pet foods and tomato juice — account for more than one-half the industry's can consumption. All four, he said, are using cans as the result of research during the last 20 years. Liquid detergents in cans are coming along fast, he added, and if canned soft drinks catch on the way beer in cans did, he envisions the day when soft drinks will replace beer as the largest consumer of cans.

"The biggest change in can manu-

facture in the past 50 years," he remarked, "has been the tremendous speedup in the fabricating process. Where 50 cans a minute were once considered good output on a production line, 500 a minute are now common," he stated.

Mr. Solinsky's first job in the can industry was as a \$4 a week messenger boy in American Can Co's Maywood, Ill., plant. He became assistant cost clerk there but left in 1911 for a job with Continental Can Co. There he rose to central district sales manager but another move was made in 1936 to National Can Co.

The
secret
of
HOE's
metal
decorating
success...

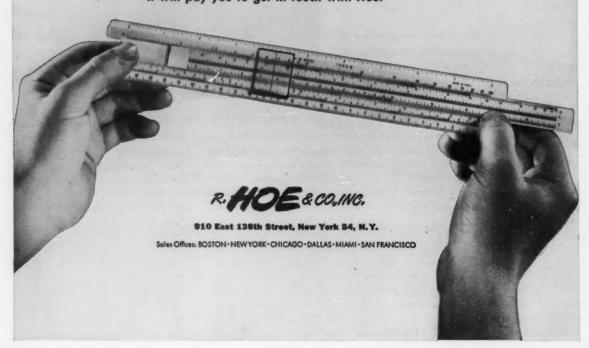


PRECISION OF CRAFTSMANSHIP

The secret is simply this: Meticulous attention to every minute detail... from superb engineering through precision manufacture.

The results speak for themselves: Unrivalled recognition for leadership in metal decorating presses.

It will pay you to get in touch with Hoe.



where he became a vice president.

In 1939 he organized his own company, Cans, Inc., with \$35,000 advanced by two associates. By 1952 this enterprise had been built into an \$8 million dollar a year business. Then Cans, Inc., was merged with National Can Co., with Mr. Solinsky as president and chief executive officer. Eleven other plants, including several with extensive metal lithographing facilities, have since been acquired by National Can Co., whose sales in 1957 totalled \$88 million.

Label Problem

WELLAFLEX Company of Capetown and Johannesburg, South Africa, consulted Crown Cork and Seal Co., Philadelphia, recently for the answer to reproducing its metallic label (then on paper) in an actual metallic coating on the aerosol container for the company's hair spray. Although no one had previously successfully applied a metal coating (such as those on large-surface products like automobiles, office furniture, communications equipment, etc.) onto an aerosol can. Crown color experts and production engineers were optimistic about doing it.

After more than six months of research, the company reports, the first commercial Spratainer with a uniform, uninterrupted metallic coating was successfully produced a few months ago. In a deep rich chrome finish, "Wellaflex Invisible Hairnet with Lanolin" now is on the shelves of South African shops selling cosmetics.

The finish on the Wellaflex aerosol container is said to be absolutely uniform on sides, top and bottom. It has the metallic luster formerly approached by paper labels plus the advantages of being fadeproof, waterproof, resistant to abrasion, and having better shelf appearance and longer life.

To develop the coating, Crown engineers used a special new cage for the electrostatic spraying of the metallic coating, which has a high metal content. Spraying and baking



by an induction process were done tray

after the Spra-tainers were fabricated.

As a result of the research which went into the development of this metallic coating, Crown engineers report that they can now produce metallic coatings in a variety of colors and intensities. This gives manufacturers, who have been seeking actual hard metal appliance-type coatings for their aerosol products, better and more economical metallic labels than has been possible with metallic inks and paper labels, which do not coat the entire can uniformly.

Canco Counteracts Stretch

Interesting production details about one of this year's metal decorating winners in the LNA competition were forthcoming last month from American Can Co., whose Proviso plant (Maywood, Ill.) won an award for a Schlitz Brewing Co., "Schlitzerland" tray.

Recipients of the award were E. F. Whitman, Canco's Proviso plant manager, and Earl Oelstrom, are director of Schlitz.

A feature in the development of the eight-color tray was that it requires special art work and handling in fabrication because of a raised rim around the perimeter of the base. Mr. Whitman pointed out that when the

tray is pressed into shape the figures and lettering on the rim are stretched. The changing of these printed dimensions must be allowed for and countercorrected when the original art work is made ready for the printing plates.

The Proviso plant is one of the largest producers of lithographed metal trays and containers. It was at this plant, Canco reported, that some of the first printing on metal took place in the U. S. during the late 1800's, prior to the plant's acquisition by American Can in 1901.

National Division Moves

National Can Corp's Colorware Division, manufacturer of lithographed metal housewares, has moved sales headquarters from 3217 West 47th Place to 5620 West 51st Street in Chicago. D. F. Fruehling is housewares sales manager.

Colorware's new and larger national offices are headquarters for both the housewares sales and housewares sales order departments.

"In these much larger, more conveniently situated quarters, our customers will be served with even greater efficiency and speed than ever before," Mr. Fruehling said. "The expanded Colorware sales facilities indicate the increased popularity of lithographed metal housewares."

Crown Modernizing in Baltimore

A MODERNIZATION program, which will cut production space by two-thirds, is progressing ahead of schedule at Crown Cork and Seal Co.'s Baltimore plant, the company reports. The second phase of a three-year modernization program, costing \$4 million in all, will enable Crown to turn out in one square foot of space what formerly required three. Modernized one-story buildings will house production lines (in tandem) now spread over multi-story buildings. Normal production schedules continue during the transition period.

"This streamlining operation will make it possible for us to increase production rates and improve product quality levels by using the latest manufacturing and materials handling techniques," Karl W. Mueller, executive vice president reported, "and ultimately reduce the space formerly devoted to plant operations by more than 1,000,000 square feet,"

By consolidating manufacturing, warehousing and shipping operations into a single story plant, he explained, Crown will reduce maintenance and material handling costs and increase the speed and efficiency of crown and closure production lines. "In the former location, raw materials and finished products in some instances moved up and down five stories of several buildings, thereby making impossible the orderly flow of manufacturing material and processes," Mr. Mueller added.

The modernization program utilizes three existing one-story buildings as its nucleus. By enlarging, and connecting the buildings with a common roof, Crown will create a total of 300,000 square feet of processing space which was formerly used for storage purposes.

The new, all-inclusive one-story building will house crown, screw cap, and Dacro milk bottle cap manufacturing facilities, together with warehousing and shipping departments. A new 100,000 lb. steam generating plant, electrical sub-stations, maintenance departments, finished product and raw materials storage, administrative offices, and a new cafeteria will be brought together under a single roof.

The consolidation into compact, tandem-type production lines and adjacent storage and shipping areas not only will eliminate inefficient and costly practices but will also enable the company to improve customer service, according to Robert W. Butler, general manager of the Crown & Closure Division.

The modernized plant area will have an employe parking lot for 350 cars.

The first phase of the program, a million-dollar project of transferring crown production lines from older multi-story buildings to the new area, was begun early in 1957 and completed last Fall. This project established the most modern crown production methods in the industry. The decorated metal sheets are moved from the lithographing operation directly to high speed stamping presses which are the beginning of a series of automatic processing operations that conclude with electronic counting and automatic packaging of crowns into shipping cartons.

Crown engineers, working with Smith & DeCorse, Baltimore design and construction firm handling construction, were able to move equipment from old buildings without any loss of production. Inventories were built up during traditionally slow periods, while major utilities, such as electric power, steam and air, were being rearranged, and interior construction completed in the new quarters. All of these services were ready when production machinery was moved into the modernized area.

The second phase, which will cost \$2.8 million, involves all operations concerned with screw cap and Dacro production.

Conforming to the natural topography of the plant site, shipping and receiving platforms for the lithog-

raphy department and crown warehousing section are on different levels. Through a revised layout of truck and rail sidings, this elevation differential has been turned into a traffic asset serviced by the B&O, Pennsylvania and Canton Railroads.

The third step in the modernization, expected to be completed early in 1960, involves the relocation and relayout of its aluminum rolling and cork processing facilities. The expenditures required for the final step have not yet been determined.

Crown Appoints Wallace

Crown Cork and Seal Co., Philadelphia, has appointed William D. Wallace as director of manufacturing.

Mr. Wallace, who has more than 25 years' experience in industrial engineering, joined Crown in June, 1957 as manager of industrial engineering. Previously he held similar posts with Continental Can Co. and Chase Brass and Copper Co. As Crown's manager of manufacturing he will be responsible for the direction and coordination of all manufacturing operations of the company.

Brevities

E. LEE TURLEY has been appointed vice president and general manager of the fine paper division of Ludlow Papers, Inc., Needham Heights, Mass. He has also been elected to the board of directors.

George J. Heffernam of Baker, Jones, Hausauer, Inc., Buffalo, has been reelected president of the printing Industries Association of Western New York.

EASTERN CORP., Bangor, Me., has installed the first of a new line of 69" Lawson Pacemaker mill trimmers

EDWARD C. STRONG has been named branch manager of the Harris-Seybold Co. in the Twin Cities area.

IDEAX CORP., 150 Fifth Ave., New York, is offering a new electronic enlargement control unit called Photo-Genie.



Engineered Atmospheres for Better Processing



A ROSS METAL DECORATING PROJECT

View shows an example of ROSS SERVICE in the field of metal decorating. This Ross Oven is being used for baking, curing, cooling or converting of decorative coatings, enamels, inks and varnishes on lithographed metal sheets.

How Ross Serves in the Fields of:

BAKING • CURING • COOLING • CONDITIONING DRYING • PAINT FINISHING • VENTILATING

In these operations, we are dealing with many variables. We are dealing with such factors as air, circulation, impact, temperature, moisture, solvent vapors, surface contact, penetration, absorption, zoning that go to make up a processing 'atmosphere'. It's more than air conditioning. It's creating a favorable working atmosphere.

Our first step is to study the problem with the cooperation of the customer's personnel; next to design the system and integrate all the necessary units to produce the desired results; then to manufacture and install. The desired end-product is the target. We design and manufacture to hit this target at the lowest possible overall unit cost.

Literally thousands of Ross units and systems of different types have been installed to provide Engineered Atmospheres in such industries as pulp, and paper, metal working, textile ceramics, foundries, pharmaceuticals, food processing, plastic processing and converting. The consistently successful operations with these many systems and units can be traced directly back to skill in design and durability of construction.

When you call on Ross Engineers to discuss a problem confronting your engineering and production personnel, you will in effect be calling upon more than thirty five years of experience in the design and installation of systems and units to provide the best 'working atmosphere' for producing the desired end-product in operations such as those listed in the heading.



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TECHNICAL SECTION



Magnetic Ink for Lithography

By L. F. Miller
International Business Machine Corp.

C. B. Blake
Sinclair and Valentine Co.

HISTORICALLY, the primary function of printing inks has been the transmission of information. In recent years a second function, protection, has become of importance, particularly in packaging. Today, printing inks are widening their horizons with applications in complex electronic equipment for automatic sorting of printed materials, among them bank checks, postage stamps and business forms.

Properties such as fluorescence, conductivity, opacity and magnetism are among the important principles which have been investigated for machine sensing mechanisms. In 1954, the American Bankers Association began a study to determine the best method of sorting checks automatically. As a result of this exhaustive two-year investigation, the ABA recommended magnetism as the controlling principle, with the magnetic signals to be placed on the face of checks by conventional printing processes.

This article explores several aspects relating to functioning and use of magnetic inks. Terminology has been simplified in several instances to avoid making the story too complex. No attempt has been made to clarify questions relating to type fonts, registration or signal amplitude recommendations for bank check imprinting. Such data may be found in pub-

lications specifically intended to coordinate bank check printing activity.

Theory of Magnetic Inks

How magnetic inks activate electronic equipment can perhaps best be explained by simplified review of the theory of magnetism. Elements, like iron, cobalt and nickel, possess powerful magnetic properties. A solid block of these materials consists of very small magnetic units called domains, each of which can be oriented by external magnetic fields. Once oriented, these domains act together as individual small magnets and send out flux lines in unison.

Several basic terms describe this orientation: The amount of energy applied to orient the domains is termed saturation force; the amount of flux emitted by the magnetized material is called remanence; permeability is the remanence divided by the coercive force and is indicative of the capacity of a material for acting as a path for flux lines.

A material which can be magnetized and which continues to emit flux lines even after the energizing force is removed is called retentive. Magnetic inks are retentive, and the amount of magnetic signal an ink can emit is dependent on its remanence. The inks must be matched to the equipment which they will activate, since the energizing force must be within sharply defined limits to

produce the maximum flux emission from the printed image.

Basically, present magnetic sensing systems consist of two main units, a write head and a read head. At controlled speed, the magnetic ink is passed first over the write head (a permanent magnet or an electromagnet) which magnetizes it, and then over the read head which is activated by the flux emission of the image.

Any change in the quantity of flux lines in the read-head gap creates a current signal by electromagnetic induction which controls recognition logic circuits and operating mechanisms. Since the wave shape of the signal is dependent on the shape of the printed image, each distinct character can be identified by electronic logic.

The magnitude of the signal varies approximately logarithmically as the weight percentage of magnetic pigment in the ink. A strong signal is desirable to simplify amplification and eliminate "noise" impulses which increase error ratios. Therefore, magnetic inks should contain high remanence pigments with coercive forces capable of operating within write equipment capabilities. The ink also must be printable. By proper formulation, magnetic pigments under ten microns in size can be used; full magnetic properties are generally not realized until the particle size

Javelin COATED BY CHAMPION

Smooth performance is a characteristic of Javelin Coated Offset, a utility grade for dependable lithographic reproduction that combines quality with economy in a wide variety of advertising uses. This insert—one of a series—is on 80-pound basis weight, demonstrates its capabilities in handling black and white halftone, line and four-color.

CHAMPION SETS THE PACE IN PAPERMAKING

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ALBERT GOMMI

THE CHAMPION PAPER AND FIBRE CO., 1958

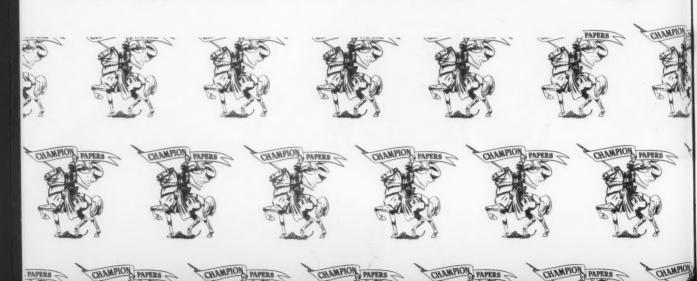
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Pratt Paper Company Sioux City Carpenter Paper Company	For Export Champion Paper Corp., S. A.	WEST VIRGINIA
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AMERICAN TYPE FOUNDERS

ISSUE NO. 4

ELIZABETH, NEW JERSEY

How ATF Web Presses help printers capture printing markets



Most printers purchase new equipment to turn out present jobs faster and more profitably, or to add facilities beyond the scope of their present presses. The printer who invests in an ATF Web Press does even more, however: He places his plant in a position to capture a printing market—or a worthwhile share of one, at least.

Advantages of Web Offset

Besides versatility—the ability to handle many different types of printed jobs—the modern ATF Web Offset Publication Press offers these advantages:

High printing speeds—15,000 to 25,000 cylinder revolutions per hour, with signatures printed in one

to four colors on both sides. The number of pages per signature can be varied—depending on page size, number of colors printed, and the number of rolls of paper fed at one time.

Folding, sheeting or rewinding done on the press—Signatures are folded, or the web flat-sheeted or rewound as fast as the press prints. You can also do numbering, imprinting, perforating, slitting or gluing on the press with the proper auxiliary equipment. This "assembly line" printing and binding saves hours, increases profits.

Fast changeover—In most cases, about five minutes per plate is the time required to change over from one job to another, when stock and

colors remain essentially the same. Thus, short runs of similar jobs are not only feasible, they are often more profitable than when produced on sheet-fed equipment.

Simplicity of operation is a well-known advantage of web offset. For example, feeding adjustments are much simpler than on a sheet-by-sheet feeder.

What about quality?

Not too many years ago, web offset was not regarded as the best method for high quality printing; but today's ATF Web Publication Presses produce magazines with four color illustrations which compare with the best offered by sheet-fed offset or other processes. 120 or 133 line halftones can be used even when printing on newsprint. Solids are reproduced beautifully. Color tones are as good as those produced by any other process.

Lightweight stocks, including tissue, present few problems when printed from a roll. Printing by web offset on coated stocks has provided the economical advantages which publication printers have long dreamed of.

The publications market

The production of weekly newspapers on ATF Web Offset Presses has been an extremely successful venture for certain publishers who

Continued on page 2

ATF reports to the Printing Industry

by Douglass E. Murray, Vice President, American Type Founders

Maps, magazines, business forms, books—ATF Web presses produce them all



Douglass E. Murray, Vice President in charge of Web-fed Sales, has been associated with the Web Division of American Type Founders since it was established in 1938. In 1945, he was appointed Sales Manager of the division, and in 1957 was elected Vice President.

Right from its earliest application for increasing press production, the web-fed principle has provided printers with a practical system for meeting the constantly growing demand for huge volumes of all types of printing.

Today, versatile ATF web presses roll in pressrooms all over the world, producing an astonishing variety of high speed printing: The Reader's Digest in Finland and South America, newspapers in Pakistan, greeting cards in Chicago, pulp magazines in Maryland, etc....many kinds in many places.

ATF made its early contributions to web printing under the guidance of John F. Webendorfer, a pioneer in the movement who joined forces with ATF in 1938. Originally a manufacturer of silk machinery, Webendorfer started building web gravure presses during World War I, for the Sunday newspaper rotogravure sections that were being introduced at that time. Among other innovations, he designed the first rotogravure press with a built-infolder. He also developed small, high speed sheet-fed presses, including the well-known 17 x 22 offset "Webendorfer" (the forerunner of the popular ATF Chief line) and the Little Giant flatbed cylinder letterpress.

In the early 1930's Webendorfer built his first web offset press-for a printer who wanted three 17 x 22 sheet-fed "Webendorfers," to turn out movie program fliers. He told the printer he could build one web offset press that would print, cut, and fold up to 8 or 10 thousand fliers per hour and if it did not, the printer would not have to pay for it. The press proved very successful and with that good start, Webendorfer built web offset equipment for many other types of work. The second web offset press he built was a business forms unit. Since John F. Webendorfer's operation became the ATF Web Division in 1938, the company has produced web presses for just about every type of printing imaginable, including playing cards, maps, magazines, calendars, and general job work.

Continued from page 1

have learned to capitalize on web offset's inherent advantages. They often run on better stock than newsprint. They use illustrations lavishly, and combine them with smart layout and styling. Such weeklies are more like weekly magazines than newspapers, and are kept in the home for a longer time—an obvious bonus to advertisers.

In addition, the use of ATF Web Offset equipment offers the weekly publisher important savings in production costs. Press hours are much more productive than on sheet-fed or web letterpresses. The very high production rate of ATF Web Offset

units permits printing several weeklies on just one press. And, unlike regular newspaper presses, the press can handle ordinary job work when the newspaper isn't running.

Setting up page forms for web offset is much simpler than for letterpress. The printer with ATF Web Offset equipment will always be ready to take advantage of the many new developments in photocomposition, such as the new ATF Typesetter, and other photomechanical processes.

Magazines printed on ATF Web Offset Presses include many of the foreign editions of *The Reader's Di*- gest, and periodicals such as Automotive News, TV Guide, Motorland and many others. One printer produces over 30 monthly and bi-monthly magazines on his ATF Web Press.

The 30-volume Encyclopedia Americana and the 15-volume Compton's Picture Encyclopedia (which contain some sixteen thousand illustrations) are both printed on two-color ATF Web Offset Presses.

House organs, technical manuals, telephone directories, instruction books, parts catalogs, children's books, calendar pads, book jackets, and all kinds of sales literature are

Continued on page 3

100 year old plant installs ATF Chief 22 after careful study of 17 x 22 offset presses

Sentinel Printing Company, a division of The Hempstead Sentinel, Inc., is celebrating its first full century this year, under the operation of four generations of the Van de Water family. This progressive Long Island plant has both letterpress and offset equipment, plus its own composing room and bindery. The company turns out a wide assortment of jobs for a variety of customers. A typical day's line up might include work on well over a hundred different jobs. Some recent examples: summons "tickets" for the local police department, catalog pages for a giant aircraft equipment manufacturer, business forms for a department store, window banners for a toy company, and a monthly house organ for a bank.

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Always expanding and updating their facilities, Sentinel recently consulted a trade association about the best way to build up their offset operation. The technical consultants advised Sentinel to add a 17 x 22 offset press, pointing out that this size would tie in best with Sentinel's large volume of runs on both single and multi-color jobs.

The present owners, Kenneth B. Van de Water and his son, Ken Jr., thoroughly appraised all available models in the 17 x 22 size range. They lined up complete specifications and operating details from all the manufacturers, and visited plants operating offset presses in this size. On the basis of this careful analysis, the people at Sentinel decided on the ATF Chief 22. After about eight months of use, they are convinced that their choice has been justified.

Sentinel's pressman on the Chief 22, Howard Gregg, likes the fast



Howard Gregg, Sentinel pressman, finds the Chief 22's fast plate lock-up easy to work with.

set-up and getaway, as well as the general easy and trouble-free operation. And he finds the wash-up device convenient and thorough. The quality of the work the press turns out is highly regarded, too, especially where color and register are concerned. The Chief 22's inking system provides the heavy coverage needed when running color forms. And of course the compact, space-saving construction fits in well with Sentinel's neat and orderly plant layout.

Sentinel uses the Chief 22 for house organs, technical manuals, business forms, two and three color box wraps—all on an assortment of stocks, including gummed, bond, coated, tracing paper and 91# index. The pressman finds the Wale floating nozzle a great help when running hard-to-handle stocks.

This addition of an ATF Chief 22 is just one step in the Sentinel expansion program that has been going on since the company was founded in 1858, and has been accelerated in the past ten years. A few years ago Sentinel moved to its present location, a single-level building especially designed for them. And one of the primary considerations in laying out the new quarters was providing extra floor space for future expansion.

Continued from page 2 among other jobs currently handled by these presses.

Printing by web offset gives the publisher more lead time for copy preparation and last-minute changes. On one weekly trade magazine, this lead time has been increased by as much as 72 hours over that formerly required by letterpress. Platemaking is simpler and less costly than for letterpress or gravure. Makeready time is so short that you could say it is virtually non-existent.

Unit construction adds versatility
ATF Web Offset Publication

Presses are designed on the unit principle, which permits addition of printing units, roll stands, etc., at any time.

Other markets

The business forms industry has grown so rapidly that ATF has designed a series of presses to meet its needs. The trend is to offset in this field, since more and more illustrations and colors are in use on forms.

Packaging materials—wrappers, labels, cartons, inserts, etc.—are another market for the web offset process.

General commercial printing and specialties produced on ATF Web Presses include: playing cards, dress patterns, place mats, bank checks, greeting cards, calendars, direct mail letters, advertising broadsides, etc.

Find your market

With the proper equipment and personnel, and an aggressive selling program, web offset offers unusual profit opportunities to the printer who chooses the right market. Your ATF Web Division representative will be pleased to explore the possibilities with you, without obligation.

ATF now supplies 3M offset plates and chemicals

Continuing its policy of providing the trade with the best possible printing material, ATF has recently taken on the well-known Minnesota Mining and Manufacturing Co. line of offset plates and processing chemicals.

The all-aluminum, grainless, presensitized 3M Brand Offset Plates are ready for exposure when taken from the package. Although stronger than zinc plates, they are extremely light and easy to handleand they're thinner than zinc, too. Since they're grainless, the 3M plates can take up to a 300 line screen, without dot distortion or breakup. 3M plates have a shelf life of six months, are relatively unaffected by heat and humidity when packaged, and are not subject to dark reaction after exposure. Available sizes range from 10" x 15" up, covering all the ATF Chief presses, as well as other makes.

Processing 3M plates is a simple operation, especially when the special 3M chemicals are used. In all, there are six 3M Brand items: Process Gum, Image Developer, Plate Cleaner, Long Run Lacquer, Fountain Solution Concentrate, and Post Plate Desensitizer. A darkroom is not necessary for processing the plates.

All ATF salesmen and servicemen have received special instructions in 3M plate processing, to enable them to service their customers properly. The plates and chemicals are available through all ATF sales offices.

ATF Typesetter speed upped to 200 characters per minute

A modification in the new ATF Typesetter has increased the photographic speed to 200 characters per minute, providing an even higher rate of production than originally planned. Also, 12 different type faces are now available, and many more are in production. When completed, this assortment of faces will give Typesetter owners broad flexibility in composition style.

The ATF Typesetter will be sold and serviced by a group of specialists, trained to provide potential users with all the information necessary for employing the Typesetter most effectively. To date, four Typesetter sales representatives and four servicemen have been appointed and are active in the field. The four representatives-officially known as ATF Typesetter Product Managers

Harry E. Stoddard-works out of ATF's New York office, and covers the Boston, New York, and Philadelphia Branch territories (Serviceman: Reginald Mills)

Dorsey E. Biggs-works out of ATF's Atlanta office, and covers the Atlanta, Dallas, and Cincinnati Branch territories (Serviceman: Bradley Knight)

Robert E. "Doc" Thalin-works out of ATF's Chicago office, and covers the Chicago, St. Louis, and Cleveland Branch territories (Serviceman: Leon Ziolkowski)

Jack R. Hubbs-works out of ATF's San Francisco office, and covers the Los Angeles and San Francisco Branch territories (Serviceman: Elmer Moritz)

A Typesetter serviceman works with each of these Product Managers.

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There's more than one way to drive a screw . . .

You can "get by" with a knife, but it's a poor job at best. The right tool does it better. Paper is one of the tools printers use. So choose the right paper designed to meet the specific requirements of each printing job and both you and your customers will benefit.

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For instance, suppose your job is to reproduce exactly a modern, bold, colorful design even to the texture of art stock. Kimberly-Clark's FONTANA will give you the exact dull finish to carry the full tones demanded by this particular art work with proper whiteness and opacity to accent this color impact. Economical? Yes, and the wisest choice for this particular printing problem. The use of a costlier grade would be unnecessary.

Or, if your art work is a delicately tinted photograph of an outdoor scene with no heavy concentrations of color, your best choice is KIMBERLY-OPAQUE, the *right* paper for this particular job; right both in grade and price!

Kimberly-Clark's complete line of fine printing papers includes grades suited to whatever job you may have. Whatever your needs, CHOOSE THE RIGHT KIMBERLY-CLARK PAPER FOR THE JOB. It will give you the printability, runability and quality only found in papers produced carefully by experts in some of the world's finest paper mills.

Turn the page for a complete list of Kimberly-Clark paper distributors.



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District of Columbia: Washington

BEACON PAPER CO.
Missouri: St. Louis

BERKMINE PAPER CO.
New York: New York

BERKMINE PAPER CO.
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Michigan: Kalamazoo

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approaches domain dimensions. Unicrystalline single domain particles theoretically possess the highest amplitude potential, but often create serious rheological problems.

The choice of pigment, then, is a compromise between magnetic and working properties.

Most magnetic inks contain ferric (Fe₂O₃) or ferrous (Fe₃O₄) oxides in the gamma crystalline form.

Because the magnetic flux emission from the printed image depends on the strength and number of particles in the image, all efforts must be made to avoid any dilution of magnetic inks which would decrease the number of these particles. Addition of varnish on the press, for example, can greatly reduce the number of particles per given area on the image. Up to one percent addition of driers or anti-

oxidants may be allowed with some inks, although this generally is not recommended.

Actually, no dilution or contamination of any kind is advocated. None of the usual ink raw materials will lower the signal by reaction with the pigments; loss of magnetic properties of the pigment itself under normal circumstances can come only from

(Continued on Page 130)

Converting Letterpress Plates to Offset

The editors have received many inquiries on a new conversion method for adapting letterpress type and engravings to the offset process. Interest was shown also at the NAPL convention in Boston last month. ML has secured the following information from George L. Morrison, whose firm, Ludlow Typograph Co., makes the unit in question, called Brightype.

THE Brightype unit consists of a Brightype same size fixed-focus camera with special frontal lighting equipment, and necessary preparation and developing equipment to be used with it.

There are two methods of preparing a form. One method is to spray it with a light absorbent coating in a solution which evaporates immediately. The other method is to coat the form with an optical black lacquer. The latter method is recommended by the company for forms containing halftones, because it is more rapid. In both methods the coating is wiped away and the printing surface is rubbed with a clean rubber block and the form is put on the copyboard and held in a vertical position.

The light source for exposure is mounted on a disc about five feet in diameter, which constantly revolves within an enclosure around the lens of the camera. The disc is studded with a number of mazda lamps, which in revolving, produce a light that is reflected from the form and is evenly distributed over the plane of the sensitized material. The maximum area to be photographed is 18 x 24".

Brightype is particularly adapted to publication work. The most economical method of handling publications, the company reports, is to make up the pages on an end lockup galley and then lock the page on the galley instead of typing the page up in the usual manner.

Advertisements are made up as usual, using the halftones supplied by the advertiser. Where letterpress illustrations are furnished, they are inserted in the text in the usual manner. However, when text halftones are to be stripped into the Brightype positives, the form must be blanked out for these halftones. The text halftones are made on an offset camera in the usual manner and a contact print is made on thin base film after first flopping the halftone negative. The end result is a laterally reversed positive halftone which has been made slightly over the size called for by the layout. The Brightype positive then is taped down, emulsion up, and the thin base positive halftone is attached to it, emulsion up, by means of rubber cement coated over the entire halftone positive, or with 1/4" strips of gummed kraft paper tape. The gummed paper can be wetted and with the gummed side up, slipped under each corner.

This stripping method works very satisfactorily as long as the halftone is four points away from any image on the Brightype positive. This allows full contact to be made in the vacuum frame without any loss of image. Sometimes it is required that

the halftone image be closer to the type work than four points and for this type of work, a Brightype positive can be made on P. B. or Cronar film, which are stable in size. Then, instead of a contact print being made from the negative halftone on thin base film, it is made on strip film. In this case the halftone is not flopped.

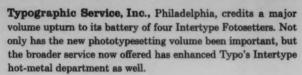
In wet stripping the strip film onto the stable base film, it is stripped emulsion to emulsion, and no strip film adhesive is required. The half-tone as photographed is slightly larger than the space it is to occupy. This requires cutting into the half-tone image to make it fit. When this is done, no hard edge appears and no stopping out around the edges is required.

Trade publication work often involves the use of letterpress printing elements which have been printed from other publications. One of the peculiar advantages of Brightype is that no makeready is involved in converting these elements and good reproduction may be obtained even though the plates are worn, the company claims.

Other work for which Brightype is adaptable is conversion of four-color process plates, black and white copy from type forms, photographing of reproduction proofs and conversion of book plates. Encyclopedias, text books and quality books are being produced from old plates as well as new type, Ludlow reports. Directory and catalog work is another field for the Brightype method.

What's going on at I







Photographed at Connecticut General Life Insurance Company, Hartford, Co

This is a cute trick – and only the Macey Stitch-A-Fold can do it. The trick... feed collated flat sheets or signatures, saddle stitch at the center and add final fold at the stitch. The Stitch-A-Fold, shown here attached to a Macey collator, is a new addition to Macey's revolutionary line of bindery equipment.

Twice winner of a Harris-Intertype scholarship, Richard L. Smith, 21, Cleveland, receives congratulations from H-I president, George Dively. Now a senior at Rochester Institute of Technology, Dick is earning his B.S. in Printing and Publishing Plant Administration. This is one of six scholarships Harris-Intertype offers.



HARRIS-INTERTYPE





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Recession? Not at Empire Color Lithographers, Inc., of New York City. They've been running round the clock five days a week for eight years. Here a 6-color greeting card job is inspected in their pressroom. Four colors are run on their Harris 477, two more on a Harris 277.

Split-second timing is needed on tight music broadcasts. KTSA, San Antonio — a McLendon station — does it with the Gatesway console and four Gates CB-100 3-speed turntables. While one is on air, three are standing by with records already cued for perfect continuity. Harris' Gates Radio subsidiary builds this fine broadcasting equipment.

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TECHNICAL BRIEFS

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1958, pp. 36-38 (3 pages). The author surveys the improvements in photographic lenses due to the three advances in the (1) introduction of new rare earth glasses, (2) development of antireflection coatings and (3) the use of modern electronic calculating machines. Various examples of lenses

whose development was due to these im-

provements are described.

The Photocalculateur. Anon. Process 65, No. 770, February 1958, pp. 53 (1 page). A photoelectric computing exposure control device of French manufacture is described. Interesting features include a pick-up head which is adjustably positionable to receive light from the focal plane within the camera, a sensitivity suitable for exposures from a twenty-fifth second to several hours, and color sensitivity. Binary-coded push-button exposure settings are provided.

*ZIRCONIA-COATED PRINTING PLATES. U.S. Patent 2,814,988. 101/149.2. 5/19/54 — 12/3/57. S. W. Bradstreet and J. S. Griffith to Armour Research Foundation. Ansco Abstracts, Vol. 18, No. 2, February 1958,

page 73. An aluminum or steel lithographic plate is cleaned, heated in an electric furnace to 200-260C and sprayed with an ammonium zirconyl carbonate solution containing 4% zirconia at a suitable rate so that a uniform thin white coating adhering tenaciously to the plate is formed. The coating consists of crystalline zirconia particles formed by thermal decomposition of the salt, having a particle size of 5-20u. After coating with a conventional light-sensitive layer the plates yield printing plates of high wear resistance. Other metal salts subject to thermal decomposition to insoluble oxides or carbonates may be used - three method and plate claims.

Paper and Ink

GLOSS INKS IN OFFSET PRINTING. Dr. Martin Hartmann, Frankfurt. Archives for Printing, Paper and Kindred Trades, September 4, 1957, pp. 397-400, 4 pages. While the matte appearance of offset printing was always desirable in the past, there is a great demand for high gloss at the present time. In this article gloss is defined as being a function of surface smoothness and that one necessary requirement for gloss of ink is the smoothness of paper. Ink properties, such as the ability to set quickly without losing gloss, are also considered important to the problem of offsetting. The matching of ink to paper by the ink maker is emphasized.

Handling Paper in The Pressroom. Robert F. Reed. Modern Lithography, Vol. 26, No. 2, February 1958, pp. 36-39 (4 pages). This article gives the best system for handling paper in the lithographic plant to avoid feeding, wrinkling and register troubles due to temperature and R.H. Included are tables and graphs to illustrate the effects of temperature and R.H.

Lithography—General

SETTING PRESSURES FOR PRINTING. Charles F. Geese. National Lithographer 65, No. 2, February 1958, pp. 18, 22 (2 pages). A correct method of packing the blanket cylinder consists of: (1) Placing the blanket on the cylinder without packing and tightening the blanket to correct printing tension, (2) Engaging the plate and blanket cylinders in printing position (bearers touching), (3) Measuring the packing required by placing a pile of 11/2" wide by 18" long by as close to 0.003" thick as available between the plate and blanket, (4) The number of strips required to give a pull-out with a fair amount of tension times the thickness of each strip (0.003") plus 0.004" for printing squeeze gives the correct packing required.

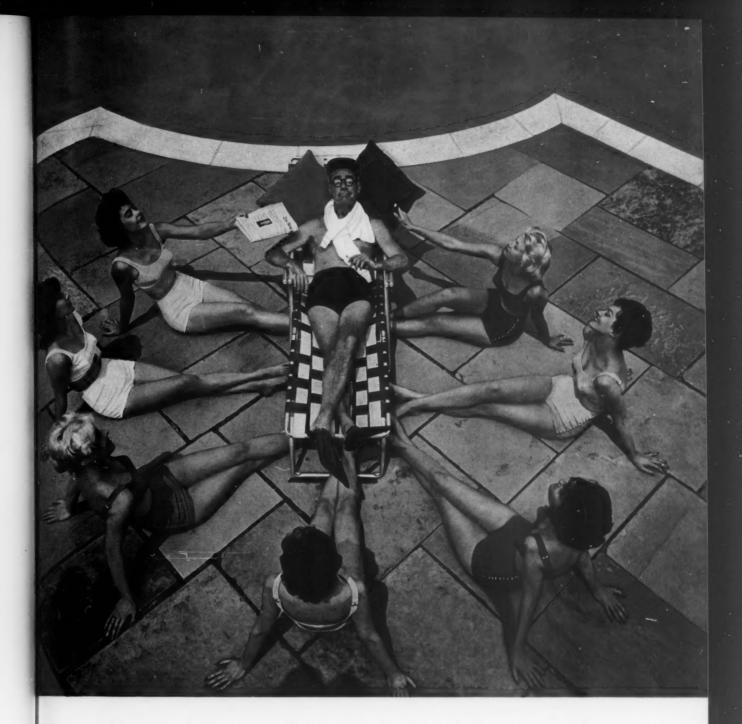
MARTIN CHARTS TECHNICAL DATA FOR LITHO JOBS. Edward J. Martin. Printing News, Vol LX, No. 17, April 26, 1958, pp. 3, 21, 2 pages. A re-

(Continued on Page 135)

Photography, Tone and Color Correction

NEW PHOTO-TYPESETTING SYSTEM INTRO-DUCED BY ATF. Gravure 4, No., 4, April 1958, pp. 42-43 (2 pages). The ATF Typesetter consists of two desk-top size units. The keyboard unit produces a typewritten proof and a common language perforated tape which is used to automatically operate the photographic unit. The latter unit also has a keyboard which may be used for the direct composition of miscellaneous unjustified material such as heads, captions or production messages. Plastic type discs each carry two fonts of type, and it is planned to make available all ATF's wide range of type faces. The operating speed of the keyboard unit depends upon the skill of the operator. The photographic unit will automatically produce 7,000 characters per hour for 90% productivity for the current model. A high-speed attachment being developed will increase this to 10,800 characters per hour. The various operating features are described.

A "Break-Through" in Lens Design. H. G. Morse. PSA Journal 24, No. 3, March



How does Jonesy rate all this?

Jonesy would doubtless dispute it — but the real secret of his charm is that he is the first man in the neighborhood with a swimming pool in his back yard. All the publicity about swimming pools in magazines, booklets and folders convinced him he should have a pool of his own ... another striking example of the fact that nothing is so powerful in communicating ideas as the *printed page*.



SALES

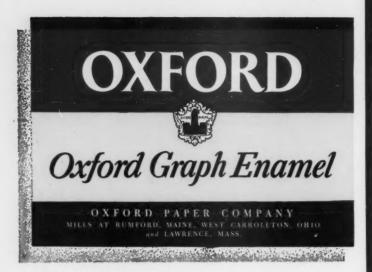
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G, BUSINESS FORMS AND PACKAGING

NEWS about the TRADE

To Acquire Franklin Company

Frank D. McManus, president of the Lincoln Printing Co., has announced that his firm has completed arrangements for the acquisition of the M. L. Franklin Co., 22-year-old Chicago offset firm.

Lincoln operates plants in New York and Chicago and has been prominently identified with financial and commercial printing for 45 years.

The Franklin Company, at 732 Federal St., will be operated as a division of Lincoln. Meyer L. Franklin was the president and sole stockholder of the offset firm.

Donnelley Buys In Pa.

A 54-acre site near Lancaster, Pa., has been reported purchased by R. R. Donnelley & Sons Co. of Chicago. No plans for construction have been announced.

Donnelley operates seven plants in Illinois, Indiana and Ohio. Last year net sales were more than \$120,000,000. A plant on the newly purchased site would aid Donnelley in serving many of its important Eastern customers.

Industry Mourns Perry Long

Perry R. Long, one of the founders and first president of the International Association of Printing House Craftsmen died late in August at the age of 74.

Regarded as one of the outstanding figures in the craftsmen movement, he remained active in association affairs until his sudden death. He was the recipient of the first "outstanding International Craftsmen of the year award" in 1949.

Mr. Long was especially known for his ability in the field of color reproduction. He had held such posts during his career as production director of the American Weekly and

head of the Curtis Publishing Co.'s printing department. He was last associated with the Los Angeles photoengraving-electrotyping firm of Bryan & Brandenburg as first vice president and general manager.

A week before his death he installed the new officers of the International Printers Supply Salesmen's Guild at the Craftsmen convention in Detroit.

Todd Expands Printing Div.

The Todd Company division of Burroughs Corp., Rochester, N.Y., has announced the addition of two bank service plants, the creation of four new production facilities and the appointments of the men to handle them.

The service plants are located in Park Ridge, N.J., and Malden, Mass.

John N. Friedman was named to the newly-created post of general printing production manager; Howard F. Wolfanger became production manager, bank service plants; Robert E. Carter was appointed eastern production manager; Gordon G. Minter, western production manager; and Louis E. Kleinhans was appointed superintendent of the Hadley plant in Los Angeles.

No Griswold Successor Yet

The executive committee of the Lithographic Technical Foundation held a meeting at the Lotos Club in New York Sept. 19 to discuss the possible selection of a new executive director to succeed Wade E. Griswold. No action was taken, but a special committee was appointed to consider several of the applicants.

Mr. Griswold announced his retirement in July after 14 years with LNA.

Bright Future For Technicians

"Printing plants of the future will contain more college graduates and technicians that any other class of personnel," Leslie C. Shomo, president of the Education Council of the Graphic Arts Industry, predicted before a meeting of the Ohio State Apprenticeship conference in Cleveland last month.

"Formally-schooled employes," he said, "would predominate over craftsmen and unskilled and semi-skilled labor, in sharp contrast to the personnel make-up of today."

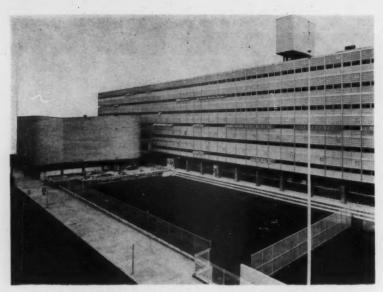
This change in the personnel picture will be made necessary by modern demands on the printing industry, he said. Printing firms which move with the times and seek out the best equipped young people to carry the industry forward will be in the best position to meet the challenge, he added.

AFA Protests Billboard Ban

The Advertising Federation of America has sent a letter to the federal highway administrator, B. D Tallamy and Secretary of Commerce Sinclair Weeks, protesting a federal proposal to ban brand name advertising from federally-built highways.

As reported by AFA, the Department of Commerce has established a set of standards to standardize outdoor advertising which state that "A brand name . . . is not deemed to be information in the specific interest of the traveling public."

AFA feels that the proposal is against the best business interests of the nation and "tends to regulate a legal and valuable tool of the communications industry off the major highways where it has been a public servant for years."



The new building of the New York School of Printing, West 49th St., between 9th and 10th Avenues. The school opened on Sept. 8 and can accommodate 2,727 students at one time, including 1,500 in the High School.

N. Y. Printing School Opens

Labor, management and educational officials gathered last month at the New York School of Printing to observe the opening of what is believed to be the largest and finest facility of its kind in the world.

Located on West 49th St. between 9th and 10th Avenue, the \$9,000,000 school contains 273,000 sq. ft. of floor space and can accommodate 2,727 students at one time.

The seven-story building will serve as a public vocational school, a school for the training of apprentices already employed in the industry, and a center for upgrading journeymen printers. This advanced pattern of vocational education is made possible by close cooperation between the Board of Education and the commercial printing and newspaper publishing industries, including management and labor.

Among those attending the informal opening ceremony and tour of the school on Sept. 4 were Donald H. Taylor, president of the New York Employing Printers Assn., representing management; Betty H. Donnelly of the New York state AF of L, representing labor; and Charles H. Silver, president of New York's Board of Education.

Principal of the school is Ferdy J.

Tagle. The faculty for the school consists of 123 instructors, 44 of whom are involved in the apprentice training program.

The steel and concrete structure is specially designed to carry the weight load of heavy shop equipment, and all shops and classrooms contain fluorescent lighting to ease color matching.

Four floors are devoted to the high school department and two to apprentice training. The academic department contains 18 classrooms, 16 shops, six pressrooms, two science laboratories, a library, and administrative offices.

In the apprentice division there are 22 shops, five pressrooms, four classrooms and miscellaneous offices.

The school also contains an auditorium and gymnasium in a separate wing, ample recreational facilities, and a cafeteria.

Two Retire At B & B

Paul J. Sundberg, Sr., and P. W. Atkinson, vice presidents and associate general sales managers of Brown & Bigelow, have announced their retirements effective last month.

Mr. Sundberg had been with the company for 29 years, Mr. Atkinson, 22 years.

Meeting Report Available

The Education Council of the Graphic Arts Industry, Inc., has available on request copies of the 99-page report of the Council's second annual invitational conference. Title of the report is "Related Technological Education for Trainees in Graphic Arts Plants."

Offered free to participating members, the cost to contributing and non-members is \$13.50 and \$15 respectively.

Pitman Announces Awards

The Harold M. Pitman Co. has announced the winners of its 1958 scholarship awards to sons and daughters of persons employed by firms engaged in the production of photo engravings, offset plates, offset printing, photogravure plates or cylinders. The program is now in its second year.

This year's winners in the lithographer group are Kevin T. Dwyer, whose father is employed at Times Litho Inc., New York; Janet M. Hughes, daughter of William Hughes, The Butterick Co., Inc., Altoona, Pa.; and John E. Lanigan whose father is with the Ross-Martin Co. of Tulsa, Oblo

All three winners were honor students and active in school affairs. Mr. Dwyer will attend M.I.T.; Miss Hughes, Penn. State; and Mr. Lanigan, Notre Dame.

The Pitman Co. has established the awards to give young people with a family background in the graphic arts a chance to secure a college education which financial need might otherwise eliminate. Award winners who maintain satisfactory college grades will continue to receive assistance until they have attained their degrees. There are no restrictions in respect to courses of study the students may choose.

Qualified high school seniors interested in applying for an award should write for information to the Harold M. Pitman Co. Scholarship Program, Educational Testing Service, 20 Nassau St., Princeton, N. J. Selection of winners is made on the basis of scholarship, need and general character.

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RIT To Discuss Quality Control

Statistical quality control for the graphic arts will be the topic of a seminar at Rochester Institute of Technology Oct. 27-31 with 15 leaders in printing and quality control scheduled to sit on the panels and lecture.

Among the specific subjects to be covered are applications of statistical quality control in the printing industry, inspection by attribute sampling, control charts, attributes and variables, statistical quality control theory, quality audits, setting up time and cost budgets, statistical quality control at work in lithography, and paper making and converting in addition to a panel discussion on color control.

An advanced group will briefly review the terms of statistical quality control and consider Chi square, F and T tests, regression, correla-

tion, experimental design, analysis of variance, "C" charts, and operations research. This group will also participate in the color control panel.

The final afternoon will be devoted to an open program in which company representatives will demonstrate the uses of quality control instruments displayed throughout the program.

Participants include Edward E. Stephenson, director, quality department, Sutherland Paper Co.; William M. Cranston, quality control engineer, Western Printing and Lithographing Co.; Duwayne Carlson, Champion Paper and Fibre Co.; William Daniels, president and production manager, S. Curtiss and Sons, Newton, Conn.; Dr. Edward Duffie, assistant to the president, Sun Chemical Corp.; August B. Mundel, quality control director, Sonotone Corp.; Dr. Carl Noble, director, consumer

acceptance department, Kimberly-Clark Corp.; Warren Reeves, Macbeth Daylighting Corp., Newburgh, N. Y.; Warren L. Rhodes, head of the graphic arts research department, RIT; Dr. Mason E. Wescott, professor of applied statistics, Rutgers University; F. L. Wurzburg, director of the Interchemical color center; F. E. Church, production operations manager, Time, Inc.; and John Warren, formerly coordinator of the packaging division, American Management Association.

Donald Macaulay, president of Paper Quality Control, Inc., Chappaqua, N. Y., will act as moderator.

Registrations may be made by contacting Robert D. Pease, associate director of RIT's evening division.

3M Sues Polychrome

Minnesota Mining & Manufacturing Co. has filed suit charging Polychrome Corp., Yonkers, N. Y., with infringing 3M's patent on presensitized metal lithographic plates.

The suit, filed in U. S. District Court at Chicago, also names as defendants the manager of Polychrome's Chicago branch office and two of the firm's Chicago sales representatives.

Infringement suits based upon the same patent have also been filed in U. S. District Court at Wichita, Kans., against Bewal, Inc., Wichita, a Polychrome dealer, and in U. S. District Court at Cleveland, against Carpenter Printing Co., Cleveland, a user of Polychrome lithographic plates.

3M seeks damages and an injunction prohibiting the defendants from further infringing the patent.

Robert A. Gumbinner, vice-president in charge of research for Polychrome, has stated that the "Polychrome process for manufacturing aluminum presensitized plates is an independent development of Polychrome's laboratory."

W. H. Smith Dies

W. Howard Smith, semi-retired sales representative for Stewart, Warren & Bensen, New York lithographers, died Aug. 25. He had been with the company since 1910.

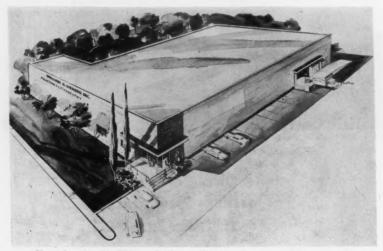
New Plant For Henson

William S. Henson, Inc., Dallas combination shop, has announced plans for the erection of a new 25,000 sq. ft. building at 4901 Woodall. Lloyd C. Gilmore, president of the 68-year-old firm, has predicted that the move will be made by Nov. 1.

Situated on a 70,000 sq. ft. leased site, the plant will be completely air-conditioned with all printing operations humidity-controlled by an electronic system.

The letterpress and offset departments will be divided in floor layout to assure modern production flow, Mr. Gilmore pointed out. A conditioning room for paper stock, measuring 1,500 sq. ft., will be adjacent to a truck-level loading ramp.

The one-story concrete building will have a reception area, executive and sales offices and a conference room for production planning with printing buyers.



New plant for the William S. Henson Printing Co. now under construction in Dallas. The building will be occupied by Nov. 1, officials predict.

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R&E Council Offers Report

Web printing and powderless etching are among the subjects discussed in a publication recently released by the Research and Engineering Council of the Graphic Arts Industry.

These topics, and many others relating to recent technological advances in the industry, are covered in the Council's 204-page "Proceedings of the 8th Annual Conference."

The section titled "What About Web Printing" is a panel discussion led by George Harper of MacLean Hunter Publishing Co., with panel members including David Safran of The Safran Printing Co., William E. Ward, III, of Baird-Ward Printing Co., Charles Edson of Kable Printing Co., and J. Russell Parrish of Meredith Publishing Co.

The question of "What's With Powderless Etching" is answered by a panel under the leadership of Edd Shipley of Kingsport Press. Other members of this panel were James W. Bradley of Litho Color Corp.; Robert H. Downie of Marathon, a Division of American Can Co.; W. I. Frisch of The Wright Co.; Floyd Lear, Jr., of Industrial Engraving Co.; and E. W. Thomas of Speaker-Hines and Thomas, Inc.

Other sections of the "Proceedings" include reports on exhibits at Drupa graphic arts fair, a discussion of specific problems in the industry that came to light through a recent survey conducted by the Council, and reports on research and engineering programs recently conducted within the industry.

Copies of the publication are available from the Council, 5728 Connecticut Ave., N. W., Washington 15, D. C. The cost per copy is \$10.00, which includes postage if remittance accompanies the order.

Silk Lithographer Exhibits

Waldoroth Label Corp., Boston, Mass., exhibited their line of printed and woven textile labels at the recent Chicago convention of the National Association of Furniture Manufacturers, with Joseph Carver, president, and other company executives in charge of the presentation. This un-

usual specialty printing company was founded 27 years ago by Edward Dorfman, now deceased, who conceived the idea of producing attractive labels printed on silk cloth to meet requirements of innumerable state statutes governing labels for mattresses and other furniture purposes.

Starting with one employee, the company now has a plant with 30,000 sq. ft. of space at 1261-1295 Blue Hill ave., Boston, and sales offices, in 60 cities, according to Jack Waldman, treasurer. Printing was originally by letterpress but offset was later introduced to handle color work. Labels are now printed in up to six brilliant colors and the superior advantages of offset for this work have induced the management to gradually retire its letterpress equipment in favor of offset, Mr. Waldman said.

Silk for the labels is purchased in rolls and presses have been modified with attachments for efficient handling of this fabric. Ink makers have formulated special inks which are required and there are also special attachments to facilitate the required baking treatment, Mr. Waldman said.

Another Move To Offset

The Color Art Press, long established Oakland, Cal. firm, is developing an offset lithography department. Equipment now includes a 1250 Multilith, and $14 \times 20''$ and $17 \times 22''$ Webendorfer presses. Owner of the firm is Warren Turner, son of its founder.

Many Countries Represented

Students from all over the world are currently attending classes at the Manhattan School of Printing in New York. Among the countries represented are Liberia, Iran, India, Israel, the new state of Ghana and several South American nations.

Several of the students are representatives of their government printing offices.

To Compete for Scholarships

Interested high-school seniors will meet in test centers across the nation on Oct. 21 to take college entrance board scholarship tests to qualify for consideration in the National Graphic Arts Industry Scholarship program.

The program, sponsored by the Educational Council of the Graphic Arts Industry, is administered by the Educational Testing Service, Princeton, N. J.

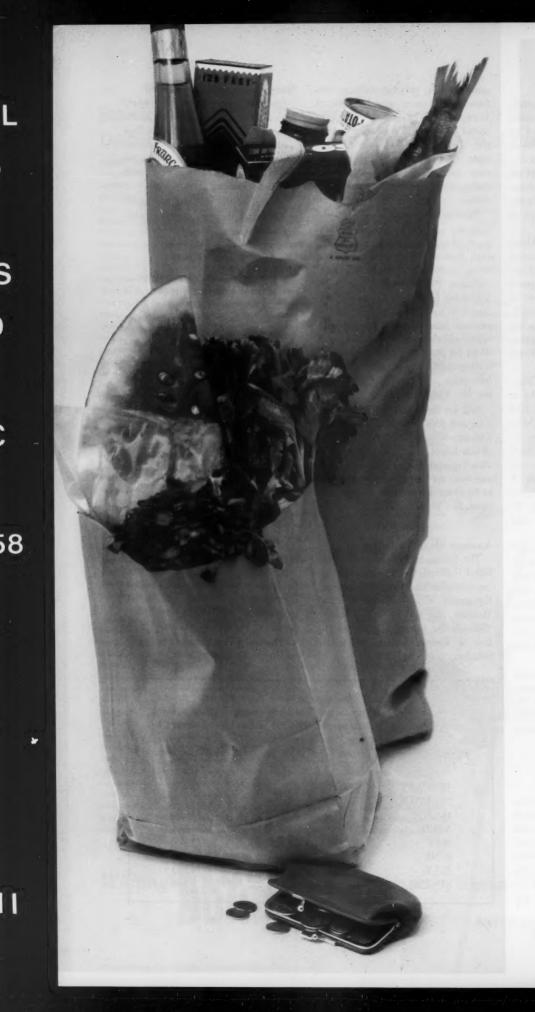
At least 10 scholarships are expected to be awarded to young people planning to enter college in 1959 in preparation for careers in printing management, engineering or teaching. Awards will range from \$500 to \$1,000 per year for four years. Several additional scholarships will be provided for a two-year period.

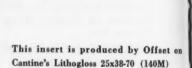
Finalists will take additional tests, be interviewed by printers in their communities and required to submit biographical and educational information to the testing service.

Winners will be announced early in May, 1959.

Month-by-month index figures on sales of the commercial printing and lithographic industry in the New York metropolitan area, using monthly sales for the two years 1955-1956 as the base. As noted by the New York Employing Printers Association, the figure for Aug. '58 indicates a 2.83 percent drop from the same month last year.

	1957	1958	
JANUARY	105.78	104.85	
FEBRUARY	98.85	92.89	
MARCH	122.81	111.99	
APRIL	120.79	112.34	
MAY	120.56	114.60	
JUNE	102.85	100.65	
JULY	101.70	94.73	
AUGUST	102.52	99.69	





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COATED PAPERS

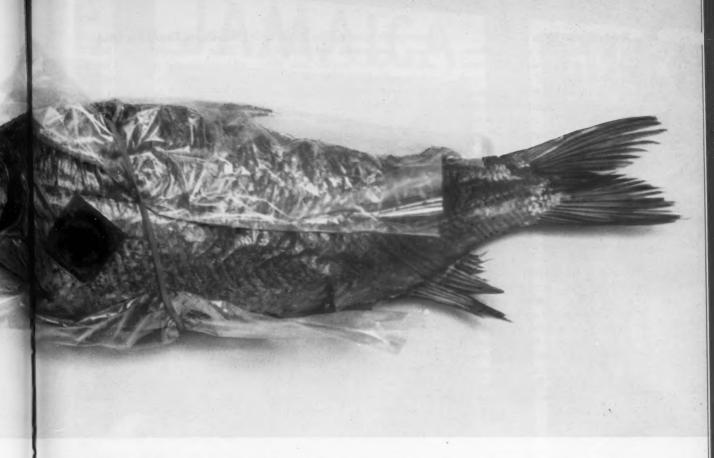
FOR OFFSET: Hi-Arts Litho C.1S • Zenagloss C.2S • Zenagloss Cover C.2S • Lithogloss C.15 • Catskill Litho C.1S • Catskill Offset C.2S • Esopus Tints • Dull Offset C.2S.

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THE MARTIN CANTINE COMPANY Saugerties, N.Y.

Specialists in Coated Papers for both Letterpress and Offset since 1888



Superb detail - inexpensively portrayed

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The supreme quality you plan for in boxtops, labels, posters, displays, signs and other lithography printed on one side only, can easily be attained at moderate expense through the use of modern "Lithogloss". This Cantine paper—a trusted favorite of lithographers since the first run in 1888—is one-side brush-coated with a water-resistant surface that takes litho inks at high speed and reproduces fine-screen halftones with microscopic perfection. It also takes gloss, varnish or lacquer with minimum absorption or change of color. Ask for dummies and prices.



LITHOGLOSS-

Carried in stock by leading merchants in principal cities:

Rasis	17½ x 22½	19 x 25	23 x 29	23 x 35	25 x 38	28 x 44	35 x 45	38 x 50
60	50	60	84	102	120	156	198	240
70	58		98	118	140	182	232	280
80					160			******

Holds Trade Show

The 1958 Seminar and Trade Show, sponsored by Eastman Kodak Stores, Inc., New York, held during the week of Sept. 15, offered lithographers and other interested parties an opportunity to get firsthand information on a variety of new equipment and methods.

On display were process cameras, enlargers, vacuum frames, studio and camera lights, photocopiers, processing equipment, densitometers and other pieces of graphic arts equipment.

A well attended feature of the show was the afternoon and evening discussions at which exhibitors gave brief technical talks on equipment and methods. Both sessions concluded with a question and answer period.

Among the graphic arts suppliers participating were American Speedlight Corp.; Bar-Ray Corp.; Robertson Photo-Mechanix, Inc.; nuArc Co., Inc.; W. M. Welch Mfg. Co.; Kenro Graphics, Inc.; and Minnesota Mining & Mfg. Co.

NYEPA Prepares Exhibit

Invitations to submit entries for the 17th annual exhibition of printing have been sent by the New York Employing Printers Association, sponsor of the event, to printers and their customers in the New York metropolitan area.

Deadline for entries is Nov. 1, 1958. Over 1,000 of the pieces submitted will be displayed in the East Ballroom of the Hotel Commodore, New York, Jan. 12-15, 1959 as a feature of Printing Week.

Entry blanks and further information can be obtained from the New York Employing Printers Association, 461 8th Avenue. There is no entry fee or other expense. All processes will be represented in the exhibition.

Boston Offers GA Courses

Boston University last month started a series of courses, in cooperation with the Graphic Arts Institute of New England, designed for the graphic arts executive.

Offered in two programs, the courses are believed to be the first attempt in New England to provide

comprehensive training for future or present management and executive personnel in the graphic arts who seek overall education in the conception, design, production and administration of printing.

One of the programs leads towards a certificate in printing management and includes such subjects as Introduction to Typography, Fundamentals of Offset Lithography, Cost Control and Financial Management, Principles of Printing Supervision and others.

The second, a short term program, is divided into four general areas: basic business and university courses, graphic arts management courses, graphic arts technical courses, and elective management courses.

The first semester, which started Sept. 22, ends Jan. 26. The second semester starts Feb. 5.

Names Sorg Director

Robert L. Sorg, president of the Sorg Printing Co., Inc., New York, has been elected to the board of directors of the New York Printers and Bookbinders Mutual Insurance Co.

Mr. Sorg, who is chairman of the board of the New York Employing Printers Association, is also a member of the executive committee, union employers section, P.I.A.

Ends Christmas Card Mailings

Several New York banks and the Prudential Insurance Co, have announced that they are going to discontinue the practice of mailing Christmas cards to their customers this year. The reason, a spokesman from one of the banks reports, is that the "custom has lost its personal character and has become a matter of routine."

Amid cries of "humbug," the Greeting Card Association has announced that "We don't disagree with their right not to send cards, but why should they publicize it?" The association believes the "revolt" will be short-lived.

Contributes Funds To AIGA

Three scholarships have been established for the American Institute of Graphic Arts by the Ingram Merrill Foundation, the *Reader's Digest* Foundation and Time, Inc. Each is for a second year's tuition in the AIGA workshop.

The workshop, which teaches the fundamentals of typesetting, presswork and printing design by practical experience, is starting its 11th year as part of the New York School of Printing. Classes are being held in the school's new building at 439 West 49th St.

Correction

In the second paragraph of a news item on page 113 of the Sept. issue of *Modern Lithography*, a Cincinnati union contract was erroneously identified as a Cleveland one.

A two year agreement between labor and management was reached in Cleveland early in May which included wage increases and additional health and welfare benefits.

Offers Free Offset Courses

Minneapolis Vocational High School has inaugurated a new offset course for high school graduates under the age of 21.

The Course includes instruction on standard lithographic equipment such as Harris and Davidson presses, IBM, Varityper and Protype machines and a Robertson 320 camera. Conventional methods of platemaking as well as "wipe-on" and presensitized plates are used. Paste-up, stripping and finishing are also included in the course.

The instructor for the course is Robert Hanson, who has been in the lithographic business in Minneapolis since 1945.

Polychrome Names Two VPs

James E. Epperson and Bernard R. Gold have been named vice presidents of Polychrome Corp., Yonkers, N. Y.

Mr. Epperson, who joined the company in 1952 as a salesman in the offset products division, will be in charge of sales. Mr. Gold was formerly controller.



America moves on print and paper Sun Valley ... Miami ... Rome ... Paris in the Spring ... the bazaars and temples, fascinating sights and sounds of the Far East.

Paper . . . colorful travel posters, folders . . . bring you their promise. And paper . . . timetables, schedules, road maps, passports, tickets . . . help you to fulfill it.

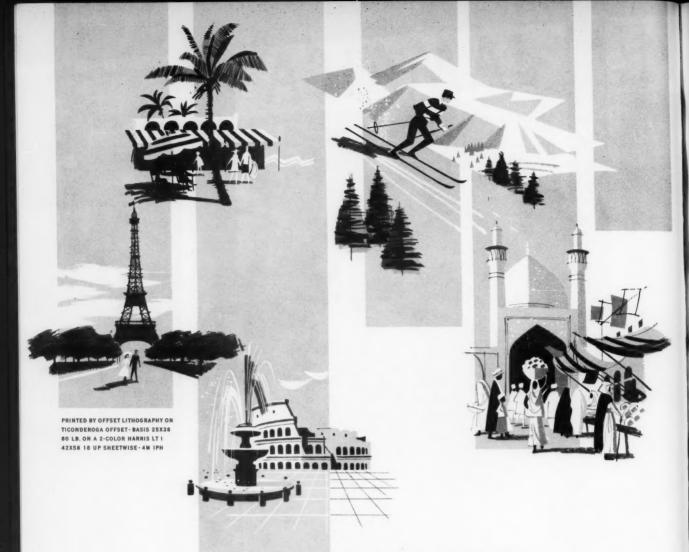
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Another of the many ways paper serves everyone, everywhere, everyday.

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PAPER



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For quality reproduction without glare—multicolor or monotone—specify clear, blue-white Ticonderoga Offset. Famous for good press performance, its greater strength stands up under handling and folding.

Use it for announcements, posters, brochures, book jackets, travel folders, broadsides, booklets, house organs, programs, menus, calendars, catalogs, prospectuses, inserts.

Like all Ticonderoga Book Papers, Ticonderoga Offset offers you the unbeatable combination of quality and value. Call your local paper merchant for samples.

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ITU Meeting in California Features Lithography

The complete lithographic process, from composition through presswork, was demonstrated at the International Typographical Union's convention held in San Francisco late in August.

The demonstration of steps in lithographic printing was given as part of the "new and related processes" exhibit, set up by the New Processes School of San Francisco ITU Local 21, and equipment manufacturers.

The school showed in action its composing room facilities, including cold type, photographic display type and paste-up equipment. In this same area were also shown Vari-Typer's new Headliner automatic photo-composition machine for display type, and the new ruling device developed by the ITU New and Related Processes Training Center.

Equipment for making separations and plates, and printing from them, was furnished by equipment suppliers and demonstrated in another area of the civic auditorium, where the ITU convention meetings were held. It included a Diaco printer, shown by the Harry W. Brintnall Co.; two Bruning Copyflex units, one of which was in use; 3M aluminum plates; lithographic accessories; an exhibition of lithographic printing by 3M; and a Davidson press.

Use of the Copyflex Model 110 unit to expose aluminum plates created considerable interest. This operation, still experimental, worked well with line work, and a slight modification of the unit for improved contact will, it is believed, make it practical for halftone work. The unit was also demonstrated with Bruning's recently developed No. 69 Reversing Film, which is processed in plain water.

Highlights of the ITU's meeting were a revision of its laws to bring them into line with federal labor legislation; setting of the 30-hour week as the union's goal; re-affirmation of the ITU's determination to retain control of all composing room functions; and expression of the ITU's willingness to meet heads of other unions to work toward defining their respective jurisdictions.

This year's convention, the hundredth in the ITU's 106 years of existence, was the first presided over by Elmer Brown, who this summer succeeded Woodruff Randolph as president.

Donnelley Advances Isom

R. R. Donnelley & Sons Co., Chicago, has announced the appointment of Winfred R. Isom as executive in charge of manufacturing operations in the company's plants in five cities.

Mr. Isom has been with the firm for 32 years, starting as an apprentice rotary pressman and subsequently at various times serving as superintendent of the offset and gravure departments. Early last spring he was transferred to Willard, O., as superintendent of the large letterpress operations there.

Lasky Wins DMAA Award

Lasky Co., Newark, N. J. combination shop, has received one of the top awards for an advertising campaign from the Direct Mail Advertising Association.

The complete campaign, from art work to mailing, was produced in the Lasky plant. It is believed that Lasky is the first New Jersey printer to win such an award from DMAA.

Part of the "new and related processes" exhibit set up by the New Processes School of the San Francisco ITU local 21 and equipment manufacturers. Shown (right) are the Vari-Typer DSJ cold type machine and Headliner which turns out finished prints in about one minute.



Discuss Letterpress Future

Electrotypers and stereotypers from the United States, Canada and England attended the 61st annual convention of the International Association of Electrotypers & Stereotypers, Inc., in Atlantic City last month to hear reports of technical developments and to discuss industry problems.

Speaking on "New Letterpress Developments," Stanton C. Saunders, The Cottrell Co., indicated that the future will show many changes in letterpress equipment. Primary trend in this development, he said, will be a change to web-fed rotary letterpress units.

In discussing "Thoughts For the Future," Gilbert W. Bassett, Miehle Printing Press & Mfg. Co., noted that both letterpress and offset have a definite place in the industry and that both will continue to have a long and bright future.

Technical reports were presented on Electroplastic, curved and Bista plates, rotary presses and other new products and equipment.

Offset Daily Sold

The Sonora Daily of Sonora, Cal., one of the state's few offset daily newspapers, has been sold to Senator Luther Gibson to be merged with his Sonora Union-Democrat, printed by letterpress. The Sonora Daily was established twenty years ago by Mr. and Mrs. O. K. Peckham as an offset five-days-a-week paper, and in 1951 it became the first lithographed daily with general circulation, in the state.

Mr. Peckham, who last year bought the Mother Lode Press, now is operating its letterpress equipment and the Daily's lithography equipment as a combination shop in the general commercial field.

Names Turiel To Sales Post

Fifth Avenue Letter Shop and Lithographic Associates, Inc., have announced the appointment of David Turiel to their New York City sales staff.

Mr. Turiel was formerly with the Addressograph-Multigraph Corp. of Cleveland.

you get these 10 advantages with

SHAMROCK OFFSET BLANKETS

superior lifting Just the right amount of absorbency to lift the stock, but not retain it.

smash resistant Quickly recovers from any but the most severe smashing.

less break-in time No need to "baby" the Shamrock; it's preconditioned for a quick break-in.

perfect balance Between face and carcass. Fabric does not show through under high tension.

smoother surface Improved curing and finishing eliminates minute hill and valleys.

uniform thickness Requires less padding, less make-ready time.

split-proof Especially compounded to resist strong ink vehicles and wash-up materials.

high strength Three layers of longfibre cottons insure permanent fit.

low stretch Less stretch than any other blanket. Put it on tight and it stays tight!

versatility Use the same blanket for enamel or offset stocks or any weight or grade.

ALL NEW... BINGHAM SHAWROCK OFFSET BLANKET

New carcass · New finish

New strength · New versatility

reduces make-ready time...
improves production...
shows green when it's clean

Here's a blanket that stands up, and performs better, with today's inks, printing stock and pressroom conditions. It lets you go from one job to another with the same blanket with no loss in quality of reproduction.

warranty

The Shamrock Offset Blank is a gremum product sold at a regular pince. It is guaranteed by SAM L. BINGHAM'S SON MFG. CO. To give complete satisfaction or your money hark.

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PRINTERS' ROLLERS
LITHO-OFFSET ROLLERS

Call, write or wire your nearest Bingham factory for more information about the SHAMROCK OFFSET BLANKET or a trial run.

More Printers Use Bingham Rollers Than Any Other Kind Chicago

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Des Moines • Detroit

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Kalamazoo - Kansas City
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Searcy, Ark. . Springfield, 0.



E. B. Fritz (left), vice president of Azoplate Corp., and F. W. Von Meister (right), president of the company, standing before the entrance of Azoplate's new plant in Murray Hill, N. J.

Azoplate Transfers Operations

atility

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ity

gfield, O.

Azoplate Corp., manufacturer of presensitized offset plates, formally transferred its operations from Summit, N. J., to its new air-conditioned plant at 558 Central Ave., Murray Hill, N. J., on Sept. 23.

The new general offices, sales and production departments are housed in a 50,000 sq. ft. building situated on a five and a half acre site. The

building is protected from direct sunlight by a specifically designed metallic screening.

Azoplate, an associated company of Engelhard Industries, Inc., was formed six years ago. F. W. Von Meister, president, said that the entire operation will be contained in the new building within the next several months. Meanwhile, some operations are being continued at the former Summit headquarters.

Urges Better Mailing Pieces

Advertising people must put "better public relations" into their product, C. James Proud, president of the Advertising Federation of America said last month in a talk before the 37th annual convention of the Mail Advertising Service Association in St. Louis.

He urged new copy approaches, novel packaging, experiments with colored ink and paper combinations, and better art work and layout to make direct mail more effective.

Artists Exhibit

Chicago lithographers will have two opportunities in November to get acquainted with the work of commercial artists of that city and the middle west. On Nov. 9 the Artists Guild of Chicago opens its 19th annual exhibition in the St. Clair Hotel. Then, later in November the Art Directors Club of Chicago stages its 26th annual exhibition of midwestern advertising art, for which date and place have not been definitely announced.

POPAI Conducts Seminars

The Point-of- Purchase Advertising Institute and the New York University Management Institute have started a series of eight seminars dealing with current concepts and practices in point-of-sale merchandising.

Industry leaders representing the viewpoints of national advertisers, advertising agencies and retailers, as well as point-of-purchase producers and suppliers, have been scheduled as speakers. William W. Mee, POPAI executive director, will moderate the entire series.

Heads Waldron Offset Sales

The John Waldron Corp., New Brunswick, N. J., has announced the appointment of Vincent R. Stafford as sales manager of its newly established offset press division. The above is part of an expansion program started last year after the company merged with Midland-Ross Corp.

Waldron manufactures lithographic, rotogravure and flexographic presses equipped with collator-folders, sheeters or rewinds, and presses for lithographing drums.

Mr. Stafford, who at one time was assistant educational director of the Lithographic Technical Foundation in New York, was formerly with the Cottrell Co. division of Harris-Intertype Corp.

Names Delbrouck Consultant

Union Bag-Camp Paper Corp. has announced the appointment of W. M. Delbrouck as technical consultant for the company's paper sales division.

A graduate of the New England School of Printing, Mr. Delbrouck has worked as a compositor, pressman, foreman and superintendent in several New England printing plants. He also has operated his own printing plant and for 10 years was head of the University of New Hampshire printing department.

Names Ryan Vice President

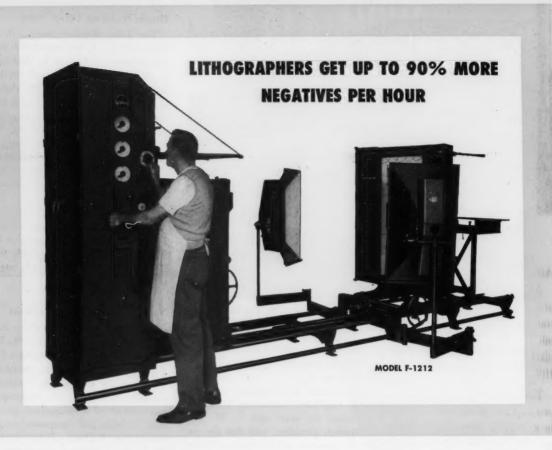
Sherwood W. Ryan has been elected vice-president and sales manager of the graphic arts division of Buckbee-Mears, St. Paul.

Charles E. Buckbee, chairman of the board, announced that "this appointment is in recognition of the fact that the graphic arts division under Mr. Ryan last year had its largest volume in its 51 year history."

Heads Atlanta Office

Cullom & Ghertner Co., Nashville, Tenn., general and printed business forms printers, has announced the appointment of Olin B. Sparks as district sales manager of its Atlanta office.

Mr. Sparks, who succeeds S. Cecil Appleby, was formerly in charge of the company's Pittsburgh office.



CHEMCO Roll Film Cameras automatically put the right size film in shooting position at the turn of a dial

Did you ever stop to think how much time is spent walking in and out of the darkroom each time an exposure is made on a conventional camera? And how much time is lost selecting film, putting it in place by hand and then removing it?

With the Chemco Roll Film Camera, an entire series of negatives can be made without a single trip to the darkroom. This allows an operator to make almost twice as many shots as he could with a conventional camera in the same length of time. By merely turning a selector dial, the right length of film, from one of the three rolls stored in the roll film magazine, is automatically placed in the proper shooting position. After exposure, a pull of the cutting control drops the exposed film into a light-safe compartment.

Speed, precision and the economy of roll film are but three of the features of this camera. Write for full information and literature on the Chemco Model F-1212 Roll Film Camera for lithography.



The Roll Film Camera and roll film itself were pioneered by Chemco. Their use has become standard procedure with newspapers, large engraving plants and progressive lithographers. They are the result of 34 years of constant research and development by Chemco... a company devoted solely to the manufacture of uniformally fine film, chemicals, cameras and equipment for photomechanical reproduction.

CHEMCO PHOTOPRODUCTS CO., INC.

Main Office and Plant-Glen Cove, N.Y.

Atlanta

Boston

Chicago

Dallas

Detroit

New Orleans

New York



LNA promotion committee approving official design for the 9th Lithographic Awards Competition & Exhibit at a recent meeting in N. Y. Committee members, reading clockwise, are Howard C. Minnich, The United States Printing & Lithograph Co., Cincinnati; Ralph D. Cole, Consolidated Lithographing Corp., Carle Place, N. Y.; George J. Walsh, Offset Engravers Associates, Inc., New York; Alfred B. Rode, Jr., Stecher-Traung Lithograph Corp., New York; Douglas J. Scott, H. S. Crocker Co. Inc., New York; Les Oswald, LNA president, The E. F. Schmidt Co., Milwaukee; Thomas P. Mahoney, promotion committee chairman, The Regensteiner Corp., Chicago; Herbert W. Morse LNA promotion director; Oscar Whitehouse, LNA executive director; William Carmichael, Lutz & Sheinkman, Inc., New York; Fred S. Howard, The Crane Howard Lithograph Co., Cleveland, and Albert J. Gross, A. D. Steinbach & Sons, Inc., New York.

LNA Competition Plans For 1959 Under Way

PLANS for the 9th annual Lithographic Awards Competition & Exhibit sponsored by the Lithographers National Association were made at a meeting of the promotion committee in New York recently.

This year's chairman, Thomas P. Mahoney, vice president, The Regensteiner Corp., Chicago, who has served on the committee since its inception in 1951, will direct the program.

"The tremendous response to the 1958 competition, which attracted 2,651 specimens of lithography, gave concrete evidence that we are reaching printing buyers on an unprecedented and massive scale," Mr. Mahoney stated. "We have made some changes and improvements in the 1959 competition that lead us to believe we'll get bigger and better results in the forthcoming year."

One of the important changes in the 1959 competition is that the first public announcement of awards winners will be made at special ceremonies paying tribute to the producers and creators of the year's most outstanding lithography. For that purpose an awards luncheon will be held on April 13, 1959 at the LNA 54th annual convention, The Greenbrier, White Sulphur Springs, W. Va.

LNA President L. E. Oswald, who participated in the planning session, will present awards certificates to the representatives of the winning firms attending the luncheon. The Convention will also unveil the 9th awards catalog and the awards exhibit showing winning material. The exhibit will later be shown in New York City, Chicago and many other principal cities.

Deadline for the receipt of entries is Jan. 13, 1959. LNA plans to mail its announcement brochure and entry blanks to lithographers and advertisers on or about Nov. 15, 1958. All lithographic plants, regardless of association affiliation, are welcome to participate. This will give those who plan to submit material they produced during the year at least two months in which to assure that it reaches the judges.

Rules, regulations and entry blanks for the competition may be obtained from LNA at 1025 Connecticut Ave., N.W., Washington 2, D. C.; 597 Fifth Ave., New York 17; or 127 N. Dearborn St., Chicago 2.

The material to be judged will be

divided into 49 classifications, two more than last year. A total of 294 winners, six in each category, will be chosen. Lithographer's self-advertising pieces and outdoor dislays made of paper, board, cloth and other material are the two new classifications.

This year's committee, in addition to Mr. Mahoney, includes: William Carmichael, vice president, Lutz & Sheinkman, Inc., New York; Ralph D. Cole, president, Consolidated Lithographing Corp., Carle Place, N. Y.; Albert J. Gross, sales manager, A. D. Steinbach & Sons, Inc., New York; Albert Hailparn, president, Einson-Freeman International, Ltd., Long Island City, N. Y.; Fred S. Howard, The Crane Howard Lithograph Co., Cleveland; George P. Hughes, sales manager, Snyder & Black, White Plains, N. Y.; J. Louis Landenberger, president, Ketterlinus Lithographic Mfg. Co., Primos, Pa.

Also, Howard C. Minnich, director of public relations, The United States Printing & Lithograph Co., Cincinnati; Alfred B. Rode, Jr., manager national accounts, Stecher-Traung Lithograph Corp., New York; Alfred F. Rossotti, president, Rossotti Lithograph Corp., North Bergen, N. J.; Douglas J. Scott, eastern manager, H. S. Crocker Co., Inc., New York; George J. Walsh, president, Offset Engravers Associates, Inc., New York; Edward K. Whitmore, president, Oberly & Newell Lithograph Corp., New York; and Herbert W. Morse, LNA promotion director.

Cleveland Holds Litho Courses

The Litho School, sponsored by the Cleveland Lithographic Institute, has started its Fall classes in Layout and Stripping I, Pressmanship I, and Survey of Lithography.

Apprentices, learners and journeymen employed in the lithographic industry are attending the evening classes which include actual work in the various operations.

Layout and Stripping is being taught by William Gish of Photo Color Co.; Pressmanship by Albert Kalcik, litho foreman of Edwards & Franklin Co.; and the general course by Paul Meunier of R. E. May, Inc.

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Di-Noc film
offers
supreme
quality



A LABEL YOU SHOULD

DINOLITH HY-GAM

here's what you'll find:

- exceptional contrast emulsion Gamma over 14
- extreme density up to 99.999% opaque
- unmatched versatility superior negatives from any copy
- acute resolving power no plugging or fill-in

Di-Noc announces a totally new ortho lith film to give you better negatives without changing your established photo techniques! Dinolith HY-GAM's high-contrast, high-density characteristics provide extreme latitude and acute resolving power which assure superior halftone or line negatives from the best or poorest copy.

Dinolith HY-GAM produces results of equal excellence in line work, contact screen halftones and glass screen halftones. Its extra density allows extensive correction by dot etching.

Compare Dinolith HY-GAM with your present film. Contact your nearest dealer for details and price lists. Or write the Home Office in Cleveland.

DI-NOC CHEMICAL ARTS, INC.

PHOTO PRODUCTS DIVISION . 1700 LONDON ROAD . CLEVELAND 12, OHIO

branch offices: New York City, 9 East 19th Street • Chicago, Illinois, 4522 West 16th Street • Utica, Michigan, 45834 Van Dyke Avenue resident representatives: Washington, D. C.; Tulsa, Oklahoma; Rochester, New York; and San Francisco, California subsidiary company: Di-Noc Chemical Arts (Canada) Limited, 565 Davenport Avenue, Toronto, Ontario, Canada

Produces Booklet By Stone

An interesting modern application of the litho stone was used recently by Provincial Paper, Ltd., Toronto,



Canada, in producing its quarterly edition of Provincial's Paper, an external house organ.

Illustrated by the direct transfer process from original litho stones, all the minute details of the meticulous work of old-time stipple artists and engravers may be seen in the drawings.

The feature article in the magazine was "The Stone Age of Lithography" by Paul Break, an interesting and well researched article on the history of lithography. Among the references used was the "Complete History of Lithography" by Alois Senefelder.

Complete details on the "laundry list story" were quoted from Senefelder's book and there is some basis for the tale that is so frequently heard at industry meetings. Senefelder mentions writing a laundry list on a stone plate he had been working on, using a mixture of wax, soap and lampblack. As he prepared to wash it off he decided to experiment and treated it with an etching solution. He ended up with a raised printing surface which employed the basic elements of lithography, the polished stone and greasy inks. Several years and thousands of experiments later he invented the process as we know it.

The cover of the booklet is a 133line screen reproduction of the litho stones used to print the illustrations accompanying the text.

The inside was printed on Provincial's Paragon Offset Brilliant. The illustrations were reproduced by hand transfer and included crayon drawings, transfers and engravings.

plans chairman for the campaign, sponsored jointly by the Advertising Federation of America and the Advertising Association of the West.

The salute to the advertising industry is scheduled for Feb. 8-14.

of claims from \$100 Ohio Litho Courses Started

Evening classes in lithographic technology were resumed Sept. 22 at the Ohio Mechanics Institute, Cincinnati, under sponsorship of the Miami Valley Lithographers Association. Study courses include chemistry for lithographers, black and white and color stripping, negative etching and retouching, press operation, platemaking and survey of lithography.

Members of the association's education committee are Thomas Brinkman, Cincinnati Lithographing Co., Inc., chairman; Raymond Ostrander, United States Playing Card Co., and Andrew Donaldson, Strobridge Lithographing Co.

To Discuss Five Processes

The advantages of the five major printing processes will be one of the ten topics discussed at the Packaging Institute's 20th annual National Packaging Forum at Chicago's Edgewater Beach Hotel Oct. 13-15.

The speakers who will discuss the different processes in relation to folding boxes are J. K. Higgins, National Folding Box Co., Div. of Federal Paper Board Co., letterpress; Richard Walters, U. S. Printing & Lithographing Co., lithography; Richard Wells, Badger Carton Co., flexography; Frederick Braun, Color Reproductions Co., screen process; and J. A. Rogers, Boxboard and Folding Carton Div., Continental Can Co., gravure.

Litho Chemical Expands

Litho Chemical & Supply Co., Lynbrook, New York, has announced the opening of a new branch factory and warehouse at 4227 W. 43rd St., Chicago. Harold Hansen, formerly technical representative in the New York and Ohio territories, will be in charge of the facility.

The company also reports that due to increased sales on the West Coast, it has moved its branch factory in Los Angeles to enlarged quarters at 1418 Santa Fe Ave.

Copyrama To Tour Nation

Copyrama, a traveling show designed to show the merits of xerography and unified microfilm systems, will open at the Morrison Hotel in Chicago Oct. 15-17, under the auspices of Haloid Xerox Inc., Rochester. Next stop is New York's Waldorf-Astoria Oct. 27-31.

Other cities include Philadelphia, Nov. 11-13; Washington, Nov. 25-28; and St. Louis Dec. 17-19. Eleven cities in all will be included in the tour.

Ensink Opens Own Firm

Anthony Ensink has announced the opening of his own firm at 2335 West Estes Ave., Chicago, dealing in graphic arts supplies.

Mr. Ensink is the holder of several patents relative to offset duplicating masters and presensitized plates.

Makes Offer To Creditors

Lithotronics Corp., Linden N. J. lithographers, last month filed a petition in federal court for approval of a plan to pay its creditors.

The bankrupt company has offered to pay 100 percent of claims under \$100, 20 percent of claims from \$100 to \$500 and 10 percent of claims of \$500 and higher.

The petition was filed one hour before a sale of the company's assets was due, and stayed the sale.

Adv. Week Campaign Underway

Arthur H. Motley, national chairman of the Advertising Week Committee and president of Parade Publications, New York, has announced that Benton & Bowles, Inc., will serve as task force agency in the preparation of 1959 Advertising Week materials.

Robert E. Lusk, Benton & Bowles president, has been named national



John McMaster (left), manager of Kodak's graphic reproduction sales, and Dr. Paul Vittum, associate head of the Kodak research laboratories' color photography division, discuss advances in photomechanical reproduction techniques with three members of the Italian Graphic Arts Association. Dario Morani (center) and Comm. Giulio Stucchi of Milan, and Dr. Ing. Fausto Staderini of Rome, president of the association, along with 27 other Italian owners and employees of graphic arts firms toured Eastman Kodak Company recently.

Italians Tour Kodak

Thirty members of the Italian Graphic Arts Association toured Eastman Kodak Co. in Rochester recently as part of a two-month tour of the Northeastern United States. The group, which visited graphic arts film manufacturing facilities in the Kodak Park works, heard talks by John McMaster, manager of graphic reproduction sales and Dr. Paul Vittum, associate head of Kodak's Re-

search Laboratories' color photography division.

Mr. McMaster outlined the shift in the graphic arts field in the early 1930's from wet plates to the use of Kodalith-type film, and the continuing development of new graphic arts products.

In the Kodak Park tour, the group observed the manufacture of graphic arts film base materials on air-tight coating machines five stories high and 100 feet in length.

Haloid Plans Research Center

Haloid Xerox Inc. has started construction on a \$3,000,000 research center at its plant site in Webster, a suburb of Rochester, N. Y. The center is expected to be ready by early 1960.

The new development, to be known as the Haloid Xerox Research Laboratory, will include three units joined together by covered passageways, for research, engineering and administration. There will be a small fourth building for service and maintenance.

Totaling about 100,000 sq. ft. of floor space, the new buildings will initially provide facilities for more than 300 persons engaged in research and engineering under the supervision of Dr. John Dessauer, vice president of the firm.

Receives Govt. Contract

The S. Rosenthal Co., Inc., Cincinnati, has been awarded a contract by the Aero Chart and Information Center of the U. S. Air Force to

print 20,000 radio facility charts monthly as an aid to air navigation. The 120-page one-color charts, with a saddle-stitched cover, will be printed on a new four-unit Hantscho web offset press recently installed in the Rosenthal plant. The charts are to be placed in all military and commercial planes flown in this country and Canada.

POPAI To Hit Speculation

The Point of Purchase Advertising Institute will tackle the problem of speculative presentation among other topics at its national members meeting in Atlantic City Oct. 16 and 17.

In addition to speakers and discussion sessions on this controversial topic, a panel moderated by J. B. Osborn, Forbes Lithograph Co., will attempt to propose specific measures to overcome the inequities of this practice.

Further details about the program can be obtained from the Institute, 11 West 42nd St., New York 36.

Booklet Marks Anniversary

Repro Graphic Machines, Inc., New York, has issued a handsome, multi-colored booklet commemorating the 100th anniversary of Klimsch & Co., German manufacturer of the Commodore line of color cameras.

Written in four languages, the widely illustrated booklet traces the growth of the company from its founding in 1858 by F. C. Klimsch to the present day.

Included are various photographs of the company's planning and production facilities, information on worker benefits, and a breakdown of the number of Klimsch cameras sold in various countries over the past 10 years.

Shows Norwegian Lithographs

The National Arts Club, New York, last month held an exhibit of Norwegian art which included 24 woodcuts, etchings and lithographs.

The exhibit was sponsored by the American Federation of Arts in cooperation with the Norwegian embassy.

New Web For Safran

Safran Printing Co., Detroit has purchased the first model of a new 35 x 50" five-unit perfecting web-fed press manufactured by the Cottrell Co., a subsidiary of Harris-Intertype Corp.

The press will be used for highquality publication and catalog work. It is also reported to be an ideal press for printing the recently introduced four-color newspaper inserts Safran has been producing.

Receives LNA Awards

Stevenson Photo Color Co., Cincinnati, recently received six certificates of awards from the Lithographers National Association for participating as platemaker on six jobs which won awards in the 1958 LNA competition.

James R. Pfeil Dies

James R. Pfeil, shipping supervisor of the Gugler Lithographing Co., died Sept. 17. Prior to joining Gugler, he was secretary of the American Poster Co. which merged with Gugler.



Questions on Mullen Dampening

Dear Sir:

I have read with much interest the report on the "Dam of Air" Mullen dampening system for offset lithography, appearing in the August issue of Modern Lithography. (Reprinted from *The Westerner*, Western Printing & Lithographing Co.)

One factor is not made clear by your report, namely, in what form is the excess fountain solution removed from the press plate—as solution, as vapor or as both? Also, should not the large arrow for "inlet vacuum" in the illustration point in the opposite direction?

Stripping the press plate work area free of fountain solution by the Mullen method appears technically sound provided all the factors, such as accuracy of setting, freedom from dirt particles, foaming, excessive evaporation, solution temperature, etc., have been provided for and are maintained under close control.

Success with the foregoing method speaks well for the management of Western Printing and Lithographing Co. and augurs well for the industry.

Hector Audino Consultant to the Graphic Arts, Ridgefield, N. J.

We are happy to see that you were interested in our article on the Mullen dampening system as used at Western Printing and Lithographing Company. We do not have the answers to the technical question you raise about the removal of moisture from the press plate, however, I suggest that you get in touch directly with the people at Western Printing and Lithographing Co. who are using the equipment.—Editor.

CFC Presensitized Plate

[In answer to several queries from readers about the nature of the new CFC Presensitized Plate, ML asked Charles F. Clerkin to describe it. His reply follows.] Dear Sir:

In answer to your recent letter requesting information about the new CFC Presensitized Plate we are pleased to submit the following information:

The new CFC Plate is basically superior to the ordinary presensitized plate. It was developed after extensive investigations and discussions with numerous printers throughout the country. Questioned, printers generally voiced three principal objections to presensitized plates. The three ob-

jections and our solutions to them were:

1. Lack of Color Intensity and Quality.

This was corrected by giving an aluminum plate a unique grain-like absorbent surface that makes it easy to achieve and maintain the proper water-ink belance, thus preventing ink emulsification and "bleeding." Plugging and shadows in halftones and screens also are eliminated because the micro-porous surface of the plate assures good contact with a negative during exposure. Copy from these plates has a degree of quality many printers previously thought unattainable.

2. Length of Run.

This unique micro-porous surface of the CFC Plate assures extremely long, trouble-free, press runs since the light sensitive coating is imbedded in the plate surface, and resists abrasion.

3. Lack of Simplicity.

It would seem that we have achieved the ultimate in simplicity. It is only necessary to expose the plate and wipe with water. There are no chemicals to buy and platemakers do not have to work with odorous lacquers and developing solutions.

Charles F. Clerkin Charles F. Clerkin Co. 475 Boulevard New Haven 11, Conn.

Thanks from NYEPA

Dear Sir:

It was very good of you to comment favorably on NYEPA's service to its lithographic members in your "Tale Ends" section of the September issue.

Although my name was the one you mentioned, the real work is done by Sam Brown, Ed Blank and Charles Latham of our staff, working closely with Don Taylor.

On their behalf I thank you for the recog-(Continued on Page 139)

Meetings

National Metal Decorators Association, Penn-Sheraton Hotel, Pittsburgh, Oct. 6-8. Printing Industry of America, 72nd annual convention, Hotel Statler, Dallas, Oct. 13-16.

Lithographers National Association, 54th annual convention, The Greenbrier, White Sulphur Springs, W. Va., April 19-21, 1959.

Southern Graphic Arts Association, 38th annual convention and exhibit, Robert Meyer Hotel, Jacksonville, Fla., April 27-29, 1959.

Research & Engineering Council, 9th annual convention, Sheraton-McAlpin Hotel, New York, May 18-20, 1959.

National Association of Lithe Clubs, 14th annual convention, Learnington Hotel, Minneapolis, June 11-13, 1959.

Technical Association of the Graphic Arts, annual convention, Hotel Manger, Rochester, June 15-17, 1959.

National Association of Photo-Lithographers, annual convention and exhibit, Hotel Muehlebach, Kansas City, Mo., Nov. 18-21, 1959.

Litho Schools

Canada—Ryerson Institute of Technology. School of Graphir Arts, 50 Gould St., Toronto, Ont., Canada.

Chicago—Chicago Lithographic Institute, 1611 W. Adams St., Chicago 12, III.

Cincinnati—Ohio Mechanics Institute, Cincinnati, Ohio.

Cleveland—Cleveland Lithographic Institute, Inc., 1120 Chester Ave., Cleveland 14, Ohio.

Los Angeles—Los Angeles Trade Technical Junior College, 1646 S. Olive St., Los Angeles 15, Calif.

Minneapolis—Dunwoody Industrial Institute, 818 Wayzata Blvd., Minneapolis 3, Minn.

Minneapolis Vocational High School, 1101 Third Ave. South, Minneapolis 4, Minn..

Nashville—Southern School of Printing, 1514 South St., Nashville, Tenn.

New York—New York Trade School. Lithegraphic Department, 312 East 67 St., New York, N. Y.

Manhattan School of Printing, 72 Warren St., New York, N. Y.

Oklahoma—Oklahoma A & M Technical School. Graphic Arts Dept., Okmulgee, Okla.

Rochester—Rochester Institute of Technology Dept. of Publishing & Printing, 65 Plymouth Ave., South Rochester 8, N. Y.

Philadelphia — Murrell Dobbins Vocational School. 22nd and Lehigh, Philadelphia, Pa.

Pittsburgh—Carnegie Institute of Technology. School of Printing Management, Pittsburgh.

San Francisco—City College of San Francisco.

Ocean and Phelan Aves., Graphic Arts Department.

 Louis—David Ranken, Jr., School of Mechanical Trades, 4431 Finney St., St. Louis &, Mo.

Vancouver-Clark College.

West Virginia—W. Va. Institute of Technology. Montgomery, W. Va.

Trade Directory

Lithographic Tech. Foundation 131 East 39th St., New York 16, N. Y.

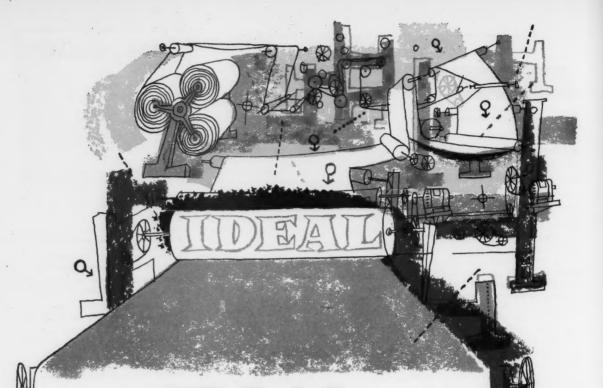
National Assn. of Photo-Lithographers Walter E. Soderstrom, Exec. V.P. 317 West 45th St., New York 36, N. Y.

Lithographers National Association Oscar Whitehouse, Exec. Dir. 1025 Connecticut Ave., N.W. Washington, D. C.

National Assn. of Litho Clubs Frederick Shultz, Sect. Buckbee Mears Co. Toni Building St. Paul 1, Minn.

Printing Industry of America Bernard J. Taymans, Mgr. 5728 Connecticut Ave., N.W., Washington, D.C.

Internati. Assn. Ptg. House Craftsmen P. E. Oldt, Exec. Sec'y. 307 E. Fourth St., Cincinnati 2.



IDEAL DEPENDABLE PRESS AIDS

Ideal products help maintain pressroom efficiency and finished-product quality:

Ideal Graytone Lithograph Rollers
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Lithocraft Lithographic Rollers
Plast-O-Damp® System of Measured Moisture
Synthox (Synthetic) Letterpress Rollers
Ideal Typocraft (Solid Synthetic) Rollers
Ideal Inkmaster (Vulcanized Oil) Distributor Rollers
DX Synthetic Newspaper Rollers
Flexocraft Rollers
Impression Rollers (all types)

Ace Graytone Rollers
Coating and Varnishing Rollers
Rotogravure Impression Rollers
Ideal Photoengravers' and Litho Proof Rollers
Waxing Machine Rollers
Rubber Gluing Rollers
Tanning Machine Rollers
Rubber Friction Rollers (all types)
Pull and Draw Rollers
Rubber Blanket Rollers
Fabric-Covered Rollers

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Ideal Process Surfacing Machines

Ideal Automatic Sectioning Machine (for split-fountain work)

Cutting Rubbers Rollers Composition

Ideal Process Coated Rollers

Surfacing Compositions
Special Rubber and Synthetic
Molded Items

Rubber and Synthetic Plate Gums Sticktite Rubber Plate Adhesives RE-NU-ROL Roller and Blanket Conditioner

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CHICAGO, ILLINOIS 2512 West 24th Street LONG ISLAND CITY, N. Y. 21-21 - 39th Avenue HUNTINGTON PARK, CAL.

CHAMBLEE, GA. 5238 Peachtree Road

Names Dailey Treasurer

R. Kent Dailey has been appointed to the newly created post of treasurer for the Lord Baltimore Press.

Lord Baltimore Press,
He is a former vice
president of Lester B.
Knight Associates,
Inc., Chicago, a management consulting
firm. His career has
been largely devoted
to the field of finance
and management control. Lord Baltimore
operates plants at



operates plants at Baltimore and San Leandro, Calif., with a third scheduled for completion this year at Clinton, Iowa.

NALC Officers Meet in Boston

Executive officers of the National Association of Litho Clubs met during the NAPL convention in Boston last month to discuss future plans and to prepare for the January council meeting.

Present at the meeting were Herman C. Goebel, Frederick A. Fowler, Rae H. Goss, John W. Murphy, James Fraggos, Russell B. Waddell, William Staudt, W. O. Morgan, Alfred F. Rossotti, J. Leonard Starkey, William Stevens, Sol D'Alessandro, David Gandleman, Stephen Rubenstein and Walter Conway.

Plans were made to hold the January 24 meeting concurrently in Rochester, Houston and tentatively, Canton, with a three-way telephone hookup uniting the separate groups.

Other business conducted at the meeting included discussions on new member clubs, educational material for meetings, a new club roster, plans for a survey of member's individual jobs and a financial report.

New Plant For Foote & Davies

Foote & Davies, Inc., of Atlanta has announced it is constructing a new \$1,250,000 plant in a suburb of the city.

The new structure will contain 82,-000 sq. ft. of floor space and will be completely air-conditioned with humidity control in the working areas.

The 72-year old firm headed by Albert Love, is presently located at 1090 Capital Ave., S. W.

Heads Book Clinic

Andrew M. Beckwith, of Crocker, Burbank Paper, Inc., was elected president of the Chicago Book Clinic for the 1958-59 term. New vice president is W. Rahy Paul, American Technical Society; secretary, Mrs. Barbara Milburn, Scott, Foresman & Co., and treasurer, Miss Adele Graczyk, Brock & Rankin.

Offers Truck Advertising

Truck Advertising, Inc., new Chicago firm, has devised a way to beat the ban on roadside billboards. Recently the company announced a plan for placing display ads on panels attached to trucks and trailers which, they say, "will gain exposure on state toll roads and federal interstate highway systems where usual roadside billboards are banned."

Mailing Campaign Successful

The U. S. Envelope Co., Springfield, Mass., has reported marked success with a recent direct mail campaign which offered a sample box of fifty No. 10 V-Flap envelopes.

The bulk mailing consisted of a covering letter, a request card, and a No. 63/4 business reply envelope mailed in a No. 10 V-Flap style envelope.

St. Louis GAA Active

On Sept. 22, the St. Louis Graphic Arts Association held its annual Craftmanship Award dinner and presented certificates to 125 persons from seven area companies.

Thirty members of the association will attend the Printing Industry of America convention in Dallas, Oct. 13-16.

On Nov. 21 and 22 the association will sponsor a Lithographic Technical Forum at the David Ranken Jr. School of Mechanical Trades; and currently it is conducting a class in estimating.

The annual Christmas party will be Dec. 15 at the Missouri Athletic Club and the election of new officers will take place during the same month.

Named Dick Sales Manager

Alexander St. John has been named general sales manager of the A. B. Dick Co., Chicago, succeeding E. P. Jordan, Jr., who has been appointed general manager of A. B. Dick Co. of San Francisco.

Forum Attracts 2,500

More than 2,500 printers from 32 states and several foreign countries attended the all-day letterpress forum at the Statler and New Yorker hotels in New York Sept. 27. A full report by ML's correspondent who attended will appear in the November issue.

K-C Uses Teaser Campaign

Kimberly-Clark Corp. recently used a three part teaser mailing program to introduce its new Neenah white bond and onionskin. The first piece was a postcard on which the words "What's more than white?" appeared when the card was dipped in water; the second a tiny light bulb that glowed in the dark; and the third a "magic" writing pad.

To Handle Wellborn Products

Litho Chemical & Supply Co., Lynbrook, N. Y., has announced its appointment as sales distributor for the complete line of platemaking products manufactured by the Reproduction Research Laboratories and the M. N. Wellborn Co.

THE ABBEY PRESS of Oakland, Cal. has installed its first lithographic press, a new Chief 15.

Incorporations

The following companies have been granted charters of incorporation in the state of New York:

B. Brown Offset Corp., 305 East 46th St., New York;

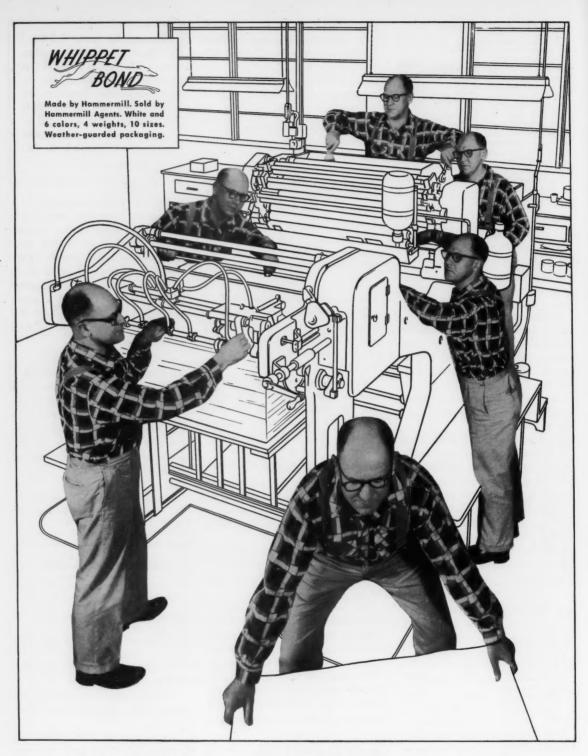
Victory Offset Co., Inc., 304 East 23rd St., New York;

Chester Litho, Inc., printing and reproduction, 369 Lexington Ave., New York 17;

Technatone, Inc., lithography and printing, 601 West 26th St., New York;

Advance Litho Corp., printers and publishers, 19 Spring St., Newburgh;

Lord Printing & Litho, Inc., printing engraving, etc., 250 West 57th St., New York.



You don't have to be six places at once when you run uniform Whippet Bond on your press

(the new brighter white Whippet Bond, that is)

Challenge Manager Retiring

Olaf T. Gylleck, service and advertising manager for The Challenge Machinery Co., is retiring this

month after 40 years with the Grand Haven, Mich., firm. Mr. Gylleck-started in the printing business in 1900 as a "printer's devil," and worked his way up to pre room foreman. He ioined Challenge in 1918 as a pressman-



serviceman and a few years later was made service manager. In 1930, he as sumed the additional responsibilities of advertising manager, a post he held until

two years ago.

ALA-ITU To Talk

A fresh development in the Amalgamated Lithographer's dealings with other unions came to light after completion of the special ML survey appearing in this issue on page 39. Late in September ALA announced that its leaders would sit down with leaders of the International Typographical Union for talks aimed at ending their long jurisdictional war.

Edward Swayduck, president of Local 1, ALA, in New York told 2,500 members of the union at a meeting in New York that he is "very confident that something fruitful is going to come of these discussions.'

The newly elected ITU head, Elmer Brown, expressed similar sentiments. "I have always felt that these things ought to be settled among ourselves, without involving employers or outside agencies," he remarked.

Mr. Swayduck went on to say that "the shift of printing technology away from hot type toward cold type and film makes it logical that our two unions find a way to live at peace. I am hopeful that we will eventually be able to establish the basis for a graphic arts federation that will eliminate jurisdictional strife in all areas."

In still another development, the National Labor Relations Board set two years as the maximum time a labor contract may block efforts of employes to change unions or abandon them. The decision was handed down in a case involving the Amalgamated and the Pacific Coast Association of Pulp and Paper Manufacturers. It means that even with a five year contract, an opposing union may seek an election after two years.

Book Reviews

PRINTING THEORY & PRACTICE SERIES, Sir Issac Pitman & Sons Ltd., London, Pitman Publishing Corp., 2 West 45th Street, New

By Herbert P. Paschel

The 29 volumes in this series form comprehensive library on the processes, techniques and management of the printing industry. Compiled by leading authorities in their respective fields, under the editorship of John C. Tarr, these compact volumes are desirable additions to any printing technology library. As a service to its readers, ML plans to review each title in the series as it becomes available.

No. 10. Miscellaneous Printing Processes, V. S. Ganderton, \$1.50. The six chapters cover such processes as mechanical overlays, bronzing, foil printing, embossing, die stamping, silk screen printing, plastic plates and the Letouzey pre-makeready letterpress process.

No. 19. Photogravure, Franklin Wood, \$1.50. The history, development and modern operating principles of photogravure are discussed in six concise chapters. The final two chapters treat color reproduction and special processes such as the Dultgen, Henderson and Huebner methods.

No. 25. Paper For Printers, E. A. Dawe, \$1.50. The raw materials, variety and use of printing papers is briefly but thoroughly outlined. A single chapter is devoted to the care of paper, handling problems and air conditioning. In the final chapter Americans will get an insight into the trade practices and standards of their British counterparts.

No. 9. Printing Inks, compiled by R. Burns, \$2. Each section of the revised edition of this volume has been written by specialists with the purpose of acquainting the studentapprentice with the composition, manufacture and characteristics of printing inks. The nine chapters cover the subject by first outlining the general principles of printing inks, the raw materials, the manufacturing operations and testing. Applications and problems of letterpress, lithographic and photogravure inks are treated in detail. Aniline, silkscreen and other lesser used inks are likewise mentioned.

The chapter on color-matching, and the three-page color supplement, give the reader a terse but adequate look at the rules of color mixture, methods of testing, matching procedure and some color terminology. Lots of useful information.

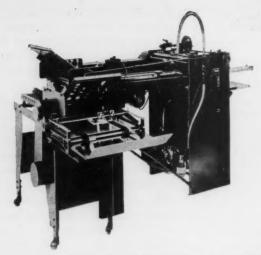
Despite considerable difference in subject matter, all of these books have one thing in common - a lot of information, clearly and briefly presented.

PRINTING AND THE ALLIED TRADES. R. Randolph Karch. 4th Edition, 1958, 318 pp. Pitman Publishing Corp., New York, Toronto, London. \$3.80.

This is a primer which presents the subject in a manner to be of maximum value to the student and teacher of industrial arts printing at the junior and senior high school levels. The 20 chapters are devoted mainly to the operations related to letterpress printing-type, composition, layout and imposition, printing plates, duplicate plates, presses, ink, paper, color printing, etc. A single chapter explains the fundamentals of lithography, gravure and collotype.

The workbook section, with its tests and exercises, projects and study guides, is designed as additional training material to be used by the student on his own initiative, or related to the course by the instructor. Throughout, the author lists more advanced books for further reading and reference. A glossary of graphic arts terms, comprising 20 pages, completes the book.

The novice will find this an excellent and easily understood introduction to a complicated craft. Despite its textbook style, this book contains a wealth of information from which buyers of printing, advertising personnel and others associated with the graphic arts can learn the fundamentals, language and operations involved in producing printed matter.



 $171/2 \times 221/2 \dots 4$ parallels and or 2 parallels and 2 right angles in one operation. Only \$42 initial and \$42 monthly for 39 months. (Plus simple interest only)

In these days of sky-high prices for materials and labor . . . it's said you can't build a $17\frac{1}{2} \times 22\frac{1}{2}$ fine Folder with Suction Pile Feed under several thousand dollars.

Here it IS. It's a Suction-Fed. Two Motors... Pump. EVERYthing included to give you JET-speed folding... perforating... trimming... cutting-scoring.

It is YOURS for \$42 initial and \$42 a month for 39 months. (Plus simple interest only.)

VERSATILITY...PLUS. Parallel folds 2 parallels; 3 parallels; 4 parallels — in *one* operation. Right-angle folds...many styles ... again 4 folds in *one* operation.

Precision-built of finest materials . . . for life-time of profit . . . a sturdy PRODUC-TION Folder . . . Accuracy UNexcelled.

If you prefer Friction Feed ... the same Many-Purpose ... Many-Profit $17\frac{1}{2} \times 22\frac{1}{2}$ "Gold-Mine" only \$32 initial and \$32 monthly. Same 4 parallels; same right-angles ... same everything else.

Russell Ernest Baum, Inc.

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PRESSMEN'S INK HANDBOOK

by H. J. Wolfe

272 Pages \$4.50 in U.S.A. \$5.00 Foreign

- 1. PROPERTIES OF INKS
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- 3. THE PRIVATE INK PLANT
- 4. MANIPULATION OF INK
- 5. INORGANIC PIGMENTS
- 6. ORGANIC PIGMENTS
- 7. BLACK PIGMENTS
- 8. PRINTING INK VEHICLES
- 9. DRIERS AND DRYING
- 10. LETTERPRESS INKS
- 11. LITHOGRAPHIC INK
- 12. INTAGLIO PRINTING INKS
- 13. NEW TYPE OF INKS
- 14. TESTING OF INKS
- 15. INK PROBLEMS AND REMEDIES

INDUSTRY PUBLICATIONS, Box 31, Caldwell, N.J. Enclosed is our check for \$4.50 (Foreign and Canada \$5.00). Please send me one copy of the PRESSMEN'S INK HANDBOOK.

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PIA To Emphasize Financial Controls and Labor Relations

PRINTERS and lithographers from across the country will converge on Dallas this month for lectures, conferences and panels on such diverse subjects as financial controls, union problems, sales aids and new equipment.

Meeting at the Hotel Statler on Oct. 13-16 for the annual convention of Printing Industry of America, members will also be treated to many entertainment features, including a Texas rodeo, theatre party and visits to the state fair.

Foremost on the program is an extended discussion on PIA's new financial program designed primarily for the small and medium size companies, but useful also to larger companies.

The program will be unveiled by Peter Becker, Jr., at the presidents' round table Tuesday morning. It contains all the necessary elements of financial control for estimating, budgeting hourly costs, utilization of production standards and other aspects of financial control and management.

The presidents' round table also will consider ways to increase printing markets. The importance of research and engineering in reducing printing costs will be another important feature of the program.

At the opening session on Monday afternoon Col. H. R. Kibler, association president, will report on new industry developments.

The Union Employers Section will hold three sessions on Oct. 15 and 16 devoted to promoting more efficient operation and better service to customers under collective bargaining agreements.

At the Wednesday morning session there will be a presentation on "More Efficient Operations Through Improved Labor Relations," followed by five separate concurrent workshop seminars. These seminars will discuss "Improved Relations Between Foremen and Chapel Chairmen"; "Developing Supervisors as Members of the Management Team"; "Production



Col. H. R. Kibler, PIA president who will deliver the keynote address on new industry developments.

Standards and Incentives"; "Grievance Procedure — The Stitch in Time"; and "Reduction of Waste and Eliminating Uneconomic Practices." These will be followed by a summation of the points developed in each of the seminars.

The Wednesday afternoon session will be devoted to "Management Preparation for Collective Bargaining," with Mendal Segal, author of Creative Selling, scheduled to address the group. Five separate workshop conferences will follow, devoted mainly to union and management relations.

The concluding luncheon on Thursday will be addressed by Major General Carl Phinney of Dallas, a prominent labor relations counsel.

The Master Printers Section, which will meet for three sessions on Wednesday and Thursday, will emphasize current trends in labor legislation and the importance of management having a voice in the affairs of government. Keynote speaker for these meetings will be Allan Shivers, former governor of Texas.

Donald Sommer, secretary of MPS, will talk about the motivation of men and methods to be used in achieving improved industrial relations.

Various other PIA special groups will meet during the convention including the trade binders, rotary forms and magazine printers sections, the Ash Khan Crew and various equipment manufacturers groups.

Other scheduled talks include "Use of PIA Par," by Mr. Sommer; a talk by Robert Wunsch of the Becktold Co., St. Louis; and a report on ratio studies and sales indexes by Mr. Becker.

There will also be a panel discussion on "Estimating for Trade Binders," consisting of five experts in the field.

In addition to the regular scheduled meetings there will be joint conferences held with different equipment manufacturers in connection with project activities of PIA and its special sections.

More Letterhead Winners

The August winners in the Whiting-Plover Paper Co.'s 1958 Plover Bond letterhead competition are James Volts, Air-Com Printers, Los Angeles; John Campbell, Campbell Printing & Lithographic Co., Omaha, Neb.; and Ralph Berkowitz of Berkowith Press, Elizabeth, N. J. Each received a cash prize and certificate.

Runners-up who received merit awards are M. Rosenberg, Miro Printing Associates, New York; Harry Timmins, Jr., of Harry L. Timmins Printing Co., Hollywood, Calif.; Bus Taylor, Printing, Inc., Minneapolis; David Harmon, The Plymouth Co., Washington, D. C.; S. Dutka of R. E. Ferguson Co., New York; Theodore Edblom, of Prouse-Edblom, Inc., Minneapolis; and Stacy Hogue of the company bearing his name in Hollywood, Calif.

Improves Formalith

Ilford Inc. has introduced an improved version of its lithographic film, Formalith, with a new emulsion. The film is said to have a shrink-resistant base which cuts easily, won't kink, scribes cleanly and offers a high degree of dimensional stability.

Names Canadian Distributor

Miller Printing Machinery Co. of Pittsburgh has announced the appointment of Sears Ltd., as sole Canadian distributors of its line of printing presses.

Issues Blanket Sample

Roberts & Porter, Inc., has issued a two-color booklet on its new Silver Gray Tru-Dot blanket with a small sample of the blanket enclosed.

The three-ply blanket is said to be suitable for any ink, paper, plate, color or run.

'Plate-Mates' Described

A 16-page booklet illustrating its complete line of platemaking equipment, the "Plate-Mates," is available from Robertson Photo-Mechanix, Inc., 7440 Lawrence Ave., Chicago 31.

The two-color booklet, with process color cover, includes information on vacuum printing frames, sinks, tables, film cabinets, etc.

Kenro Offers Vacuum Back

Kenro Graphics, Inc., 25 Commerce St., Chatham, N. J., is offering an all-purpose vacuum back for use on all its camera models.

This accessory, the company states, means that the vacuum principle can be used in making line and autoscreen negatives as well as contact screen halftones.

Fills in Open Spots

ARC Litho Specialties Co., P. O. Box 666, Freeport, N. Y., is offering two products which are said to make it possible to fill in open spots in solids on presensitized plates.

Called ARC Correcting fluid and Tusche, they are available in six ounce bottles.

Vue-More Issues Catalog

Vue-More Corp., 601 West 26th St., New York 1, has issued a catalog describing its line of turntables, motors and other equipment for moving and animated displays.

Macey Automatic Feeder

An automatic saddle feeder which attaches to any gang stitcher has been announced by the Macey Co., 5350 West 130th St., Cleveland 30. C. F. Shaffer, general sales manager, reports that fast setup time, about one minute per station, can make runs as short as 500 books profitable.

The automatic feeder is equipped

with a portable control that enables the operator to jog, start and stop at any position around the machine. Automatic microswitch detectors guard against misfeeding.

Special Allied Newspaper

Allied Paper Corp., Chicago, issued a special newspaper on its new grade of paper, Cellupaque Bible, for the National Paper Trades Association convention last month.

M-G-D Earnings Down

Miehle-Goss-Dexter, Inc., has reported earnings of \$41,963,752 for the nine months ended July 31, 1958, as compared to \$49,364,329 for the same period last year.

Brevities

MARVIN C. COOK has been appointed special engineering representative for the Buckbee Mears Co., St. Paul. Working out of Chicago, he will cover Illinois, Wisconsin, Indiana and Michigan.

WEST COAST Printing Co. of Oakland, Cal., has purchased a new ATF Chief 24, replacing a 17 x 22" lithographic press.

IDEAL ROLLER & Manufacturing Co. has added a full air-conditioned office building to its plant in Huntington Park, Cal.

EASTERN CORP., Bangor, Me., now is offering its line of Atlantic papers in newly designed printed cartons that are easier to open.

THE DE CARR Co. of San Francisco, owned by C. Charles Carranza, has installed a No. 29 Miehle offset press.

DONALD L. TERWILLIGER, president of D. L. Terwilliger Co., will serve as chairman of the lithographers division of the 53rd annual appeal of the Travelers Aid Society of New York.

SINCLAIR and VALENTINE Co. has opened a new branch office at 823 Marshall St., N. E., Minneapolis.

K. Schlanger & Company, Chicago graphic arts and photographic equipment supplier, is expanding into a 12,500 sq. ft. building at 700 W. Jackson Blyd.

HAROLD E. ROWLES, treasurer of the Stecher-Traung Lithographic Corp., has been elected a vice-president of the National Association of Accountants.

MUNISING PAPER Co., a subsidiary of Kimberly-Clark Corp., is manufacturing three new papers, Energy Bond, Energy Mimeo and Caslon Bond.

RALPH WASHER, head of Ray Washer Lithographing Co., Chicago, died Sept. 10 at the age of 59 years. He was the son of Harry A. Washer, a pioneer in the field of lithography.

LEO G. MORTELL, former west coast sales representative for Nekoosa-Edwards Paper Co., has been named sales co-ordinator for the firm's Potsdam, N. Y., mill.

SALIE WYKER, president of Allied Graphic Arts, Inc., has been named chairman of the 1958 Joint Defense Appeal campaign in the graphic arts and fine paper industries.

GEORGE G. GREEN, president and treasurer of Edgreen Press, 409 Pearl St., New York, died last month after a heart attack.

MARTIN H. GURLEY, Jr., has been appointed to the newly created position of new product analyst for the Vulcan Rubber Products division of Reeves Brothers, Inc.

REMINGTON RAND division of Sperry Rand Corp., has sold its bindery department at Benton Harbor, Mich., to the American Loose Leaf Corp., 180 Main St., Clifton, N. J.

DR. SHERWOOD G. HOLT has joined Consolidated Water Power & Paper Co. as manager of its research and development program. He was formerly with Scott Paper Co.



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Equipment, Supplies, Bulletins

Large Plate From 3M

A new 47½ x 59" presensitized photo offset lithographic plate has been introduced by Minnesota Mining



and Manufacturing Company, made of 12-mil aluminum. Like other 3M plates it features a smooth surface and machine coating.

Processing of the new size plate is essentially the same as for all other 3M plates, the company reports, however, new developing pads and holders are being made available by 3M for easier processing. The plate can be developed in approximately five minutes.

3M has also announced a reduced exposure time to a reading of step 6 on the gray scale for this plate and all negative acting plates in the 3M line. Previously a step 8 was recommended. This means a 50 percent reduction in exposure time, 3M explained, and is due to gradual improvements in coatings and techniques over the past eight years.

Offers Engineering Help

The Lanston Monotype Co.'s photo mechanical equipment division now is offering an aid to printers and platemakers in the form of a plant layout kit which includes an "equipment selector."

Now available from all Lanston salesmen and distributors, the kit is

designed to provide the printer with an accurately scaled blueprint of floor space requirements for plate-making and camera equipment as well as a detailed layout of equipment placement for maximum production efficiency.

The equipment selector indicates the type and price of equipment needed to service any size of press, from the smallest offset duplicator to large sheet or web fed offset presses. The selector is indexed by press model, maximum plate size and camera size requirements.

A second section of the selector contains sixteen sheets, each listing the plate-making equipment best suited to an indicated group of presses. Equipment listed in this part includes stripping tables, vacuum printing frames, developing sinks, plate coaters, step-and repeat machines and register devices.

The third section lists cameras and auxiliary nest itive-making equipment such as dot etching tables, temperature controlled developing sinks, washing sinks and similar items.

Inquiries and requests for demonstrations of the engineering service system should be addressed to the company, Dept. RW, 24th and Locust Sts., Philadelphia.

Designs Small Newspaper Press

Offset Process Co., 315 Main St., Fort Worth, now is manufacturing a web offset press designed for weeklies and small dailies with eight columns.

Called the Gemco, the press was developed jointly by the Reporter Publishing Co. and the Ghormley Engineering & Manufacturing Co., and prints an eight column by 21" page with 11 em columns.

Develops Packing Gauge

A precision instrument that enables lithographers to accurately adjust the pressure between plate and



blanket cylinders has been announced by Colwell Litho Products of Minneapolis.

The new device, called the Magnetic Packing Gauge, measures the height of surface cylinders in ten thousandths of an inch. Readings are made from a calibrated dial indicator.

Colwell states that it tested various models of the gauge for two and a half years before perfecting the production model.

Powerful magnets in the base hold the gauge to the cylinder. The indicator bar slides in slots milled in the base. Beveled base runners assure alignment and permit use with cylinders of varying size.

Further information is available from the company, 402 Chicago Ave.

Stabilizes Light

The Jos. Gelb Co., 52 Arlington St., Newark, N. J., has announced the development of a device which is said to compensate for any fluctuation in light intensities. Called the Totalizer, the electronic light-activated exposure timer is available in three models.

The Totalizer is guided by an electronic eye light cell that is usually mounted on the copyboard or transparency kit of cameras. This receives the light rays and transmits them to the timer.

Further information is available from Department K of the company.

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Offers New Perforator

The J. Curry Mendes Corp., Canton, Mass., which specializes in collating, inserting, perforating and re-



lated equipment for the graphic arts and business fields, has recently developed a machine for the lithographer which is said to perforate, number and imprint marginal words in one automatic operation.

Called the Perf-Former, the machine will handle up to an 18" stack of paper at a variable speed of 2200 to 6600 sheets per hour.

As many as 24 numbering units can be utilized simultaneously, the company reports, and the Perf-Former can number both horizontally and at a right angle. The machine will not number if a sheet is missed.

An attachment is available for adhering carbon to a form. When used in conjunction with a tipping machine, a lithographer can handle printing of forms, tag numbers and tickets effectively.

Chief 15 Booklet Available

A 16-page booklet on the ATF Chief 15 offset press now is available on request from American Type Founders Co., Inc., 200 Elmora Ave., Elizabeth, N. J., or from any of its eleven branches. The booklet describes the special operating and construction features now offered in the 11" x 15" size range.

Detailed illustrations show the paper feeder pile guides, air blowers which can be adjusted while running and the ball type paper guides which are said to reduce static. A single control sets side guides, tapes and paper guides. In addition, paper feed can be adjusted to straighten the image. The gripper bite is adjustable from 3/16" to 5/16" to suit the stock.

Macey Stitcher For Calendars

Macey Co. subsidiary of Harris-Intertype Corp. has announced the development of a method of automatically assembling and stitching multiple-sheet work such as calendars.

The new unit can deliver 12 or 13sheet calendars at rates up to 3,000 sets per hour, the company reports, eliminating hand gathering, pad gluing and knife separating.

Further information is available from the company, 5350 West 130 St., Cleveland 30.

Introduces New Paper

Crown Zellerbach last month introduced its new logo and doublecoated book papers by a series of advertisements in the Wall Street Journal and 11 trade magazines (See ML, September).

Production of the paper will begin next Spring at St. Francisville, La. The paper is believed to be the first double-coated paper to be both roll coated and trailing-blade coated on the machine in one continuous operation.

Manual Quadder Available

Intertype Co. division of Harris-Intertype Corp. now has available a single duty quadder as optional equipment on all new Intertypes. Manually operated, the quadder can be converted to dual duty for tape operation.

Further information can be obtained from the company, 360 Furman St., Brooklyn 1, N. Y.

Self Locking Vacuum Frame
The R. W. Borrowdale Co. has designed a self locking automatic vacuum printing frame available in standard or custom sizes. The frame is self adjusting and forms a vacuum seal without manual locking.

Further information can be obtained from the company, 640 W. 65th St., Chicago.

Introduces Positive Plate

Lithoplate, Inc., a subsidiary of Harris-Intertype Corp., has introduced a new positive presensitized plate called the Harris Alum-O-Lith.

According to Thomas Dunne, eastern sales manager, the plate is available in all sizes from 10 x 15" to 40 x 48," and soon will be offered in sizes up to 471/2 x 60." The plate comes in thicknesses of .008, .010 and .012.

Further information is available from the sales department, 357 Wilson Ave., Newark 5, N. J.

New Roller From Dayton

Dayton Rubber Co. has announced the development of a new lithographic form roller designed specifically for presensitized plates.

Known as Soft-Set, the roller contains "Tru-Tac," an ingredient which is said to resist glaze and improve water control.

N. H. Neilson, sales manager of the Dayco division, said that the "new roller has a soft, delicate touch and a velvety finish with just the right amount of adhesion for the thinner presensitized plates."

Issues Handy Calculator

Di-Noc Chemical Arts Inc., Cleveland, has issued an easy-to-use exposure calculator for determining the relative f openings for all types of graphic arts photo-reproductions. The device establishes a standard time for exposure of same size copy and then varying f openings according to enlargement or reduction.

The calculator also contains information on filters and a filter guide for black and white photography.

Supplement For Data Book

Eastman Kodak Co. has published a 16-page supplement to its "Graphic Arts Films and Plates Data" book, which describes physical and photographic properties of recently intraduced films.

Waldron Offers Booklet

John Waldron Corp., P. O. Box 791, New Brunswick, N. J., is offering a bulletin describing its new Trailblazer multiple head offset press.

Introduces Klimsch Whirler

Repro Graphic Machines, Inc., 180 Varick St., New York 14, has announced the introduction of the



Klimsch Rotobox, a whirler with infra-red heater for plates up to 24 x 28". After the coating solution has been poured onto the plate, the whirler is tilted into vertical position and closed almost hermetically. Air is sucked in through a filter and exhausted by a fan.

Complete literature is available from the company.

Cochran Offers Two Booklets

Cochran Foil Corp., a subsidiary of the Anaconda Co., P. O. Box 1654, Louisville, Ky., is offering two brochures on aluminum foil.

One describes the various methods of laminating, coating and lithographing on aluminum foil, and the other the designing, printing and properties of foil cartons.

Offers Developing Kit

An offset plate developing kit for faster and easier plate development is being marketed by Minnesota Mining and Manufacturing Company.

The kit consists of three developing pads and a holder. The pads, ½4" thick and six in. square, are designed to do away with block sponges previously used.

Offers Swatch Books

Union Bag-Camp Paper Corp. is offering a series of swatch books on its line of Franklin grades and Williamsburg offset papers.

Copies are available from Union-Camp distributors upon request.

MAGNETIC INKS

(Continued from Page 87)

excessive heat for long periods of time. Oxidation of a pigment at 150°F. for 10 hours may lower the signal, but press heating units or press heat will have no noticeable effect. Laboratory tests on aged cans of ink indicate no loss of magnetic properties after a year of shelf storage. Pigment settling does not occur in heavy body thixotropic printing inks.

Once the pigment is on the paper, further dilutions have no effect. Antioffset sprays, dust particles and other contamination after printing apparently do not affect the magnetic properties of the print. The signal can be lowered by keeping the particles at a distance from the read head, so that overprint varnishes, and plastic coverings are not desirable. The full picture of press-paper-ink relationships is too complex and falls outside the scope of this article. A subsequent article is planned to explain these relationships and to show their importance.

Since the signal value of a printed image is dependent on the amount of pigment on the paper, it is obvious that such outputs vary for different printing processes. A lithographic ink must be more powerful magnetically than a letterpress ink to equate the prints from each operation. This equivalency is important and must be considered carefully.

Status of Magnetic Inks

It is apparent the ink must be matched to the requirements of the machine. In order to insure proper magnetic signal amplitudes for bank check automation equipment, machine manufacturers have either developed or sanctioned special magnetic inks. International Business Machines Corp. and Sinclair and Valentine Co. jointly have developed magnetic inks in connection with the development of IBM check handling equipment. Other manufacturers and ink companies also have done work in this field. Eventually it is expected that

common specifications will be set up by these and other manufacturers, dictating signal amplitude ranges to allow universal use for all magnetic bank check printing jobs. However, at the present time, such common language is in the discussion and data-finding stage. Therefore, each major manufacturer may now be recommending different inks and amplitude ranges to suit specific equipment. No one ink necessarily suits all systems, although this may be so.

It should be understood that magnetic inks are not necessarily conductive. In fact, pigmentation generally is extremely resistant to the passage of electric currents. Magnetic inks are unlike conventional flake metallic inks which are mixed in the shop and which depend on leafing for proper luster. Magnetic inks are pre-milled ready for use products, specifically designed for individual printing procedures and sensing equipment.

To conform to check printing procedures in common use, magnetic inks are available for letterpress and lithographic use. Some work also has been done on moisture-set inks as well as on screen process, flexographic and gravure processes, the latter two for high speed web operation. Printers should contact their magnetic ink supply source for adaptation of special inks to suit special conditions as magnetic inks can be formulated for almost all common printing procedures. Adequate running qualities can be obtained in most cases and pressroom problems can be solved readily by trained personnel.

Printing Limitations

Because of certain characteristics of commonly used magnetic pigments—high surface activity, shape disadvantages and hardness— unperfected magnetic inks may be inadequate for particular press systems. However, certain broad generalizations should clarify their degree of adequacy and permit intelligent evaluation of system performance.

Realization of minimum error rates in the sensing equipment, for example, depends in part on the pres-

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ence of sufficient magnetic material in the specified character form and nowhere else. Voids in the printed image, irregular definition, splatter, smears or other extraneous magnetic matter, and distortions of the character shape, all can affect equipment performance deleteriously. For this reason, specifications are being set by equipment manufacturers which define allowable magnitude of such parameters as print definition, voids, cleanliness of background, registration, skew, character dimension, signal amplitude and certain limitations of format.

Magnetic inks must be capable of producing copy which consistently falls within such specifications. Letterpress inks should not mist, fly nor offset rapidly. Setting and drying must be rapid enough to prevent smearing under normal handling conditions. The magnetic signal must not only be strong enough initially. but must not be attenuated appreciably by chemical reaction, rub or folding. Lithographic inks must produce clean copy, and be higher in signal than letterpress inks, to compensate for the thinner films of this process. Stability of output during long runs is desirable. This precludes inks which emulsify excessively and produce light copy.

The ink maker, therefore, must design his inks carefully, overcoming the limitations of magnetic pigments when necessary. Use of special powerful driers and accelerators coupled with unique fast-drying varnishes can affect desired drying and setting rates. Flying and irregular definition can be minimized by rheological design.

Even though successful inks are available, quality of the printing still depends on the pressman. With letterpress he must be careful to run with only a medium supply of ink, a "kiss" impression, and a hard packing. This will help produce dark, clean, sharp copy. Lithographic pressmen should operate their presses with as little inks and water as necessary to produce black sharp prints with no background. Fountain solutions should be compatible with the ink being used. On smaller duplicators it is some-

times helpful to loosen roller and blanket settings.

The pressman may find peculiarities in magnetic inks and should adapt himself to them. He may, for example, have to stir the ink in the fountain now and then to keep it moving. Magnetic inks also tend to dirty lithographic dampening rollers because of characteristics of magnetic pigments. However, these limitations are not serious.

Magnetic Ink Applications

Automatic sorting of bank checks is but the first step in an expected array of magnetic sensing applications. Magnetic inks can be used wherever automatic control is involved, for packaging machinery, mail sorting and postage stamps, and statistical inventory recording.

In the final analysis, printing with magnetic inks is depositing information that at any time in the future, with appropriate equipment, can be read back automatically.

As with any advance in technology, such systems should be approached with intelligent experimentation. The combined efforts of equipment manufacturers, ink makers and printers can make magnetic printing and control as simple and routine as conven-



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tional printing. The ink maker is responsible for making certain his inks have correct printability and signal characteristics; the printer must control his printing to meet specifications; the equipment manufacturer must design his equipment to function within limits of the printing process.

In addition, the three groups, through appropriate organized committees, should make available specifications, testing and control methods, instructions to printers, and other informational material to promote a common language and unity of effort.*

TECH. BRIEFS

(Continued from Page 90)

view of Mr. Martin's talk on handling plates on the press at the New York Employing Printers Association on April 15, 1958 is presented.

Graphic Arts—General

THE TRAIL BLAZER OF GRAPHIC ARTS RESEARCH. Victor Strauss, New York. Archives for Printing, Paper and Kindred Trades, Fourth Quarter, 1957, pp. 359-363, 5 pages. This is a fairly good summary of the history of LTF and some of its research activities and accomplishments under the direction of M. H. Bruno.

HIGH SPEED ELECTRONIC PRINT-ER. The Research and Engineering Coordinator, Vol. 4, No. 1, January, 1, 1958, pp. 11-12, 2 pages. The Stromberg-Carlson S-C 5000 high speed printer is described. Output is stated to be over 3000 11 x 12" pages or 150,000 address labels per hour, either directly from a computer or from magnetic tape. Actual printing is by means of the Haloid "Xerox Copyflo" printer which records images produced by the Stromberg-Carlson seven inch Type C7C11 "Charactron" tube at the rate of 85,000 to 100,000 words per minute. This is at a rate of 10,000 characters per second. Very informative article.★

PHOTO CLINIC

(Continued from Page 71)

layout and binding. The technical section, covering the major printing processes, contains first rate articles on graphic arts progress, recent research and new methods. Illustrations accompanying the text are both striking and informative. In view of its origin, it is to be expected that the

bulk of the Annual's contributors are British. Nonetheless, many well known Americans are represented by worthy articles. Among them are the following:

Edwin W. Shaar, Art Director, The Intertype Company, "A New Look for News."

James W. Marshall and Warren L. Rhodes, Rochester Institute of Technology, "Color Web Offset on Newsprint."

Frank Preucil, Lithographic

Technical Foundation, "Color Correction: The Control of Variables."

John J. Rheinfrank and Philip F. Kurz, Battelle Memorial Institute, Frederick C. Myers, Fort Belvoir, "Litho from Xero Plates."

Robert M. Leekley, Springdale Laboratories, Time Inc., "Nylon Printing Plates."

All 16 technical articles are highly informative. Of especial interest to lithographers are the following: "The Fluffing of Litho Papers," by Evelyn







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Pritchard; "Printing Quality," W. H. Banks; "Electronic Colour Correction," Gordon S. Allen: "Screen Rulings and Print Quality," S. D. Winn; and two articles on cold typesetting by Frank H. Smith and L. S. F. Elsbury. The book teems with example after example of outstanding printing, both monochrome and color, by all processes and on a variety of paper stocks. These examples of the ultimate in the art and craft of printing are not only impressive, but will prove a source of inspiration and ideas for the reader.*

E

MASKING

(Continued from Page 49)

for the basic density range it will cover. This is explained in detail in article five. Therefore, dividing 1.53 into 1.40 we get a gamma of .91. Check the time gamma chart for the developing time.

3. For exposure time, take the high reading of the masked transparency (in our case 2.68) and check your curve to see what the resulting density will be for the gamma you are working with. You want a resulting low density of about .30. Adjust the exposure as described in the mask procedure.

This procedure for separation negatives is identical to that for the masks. The only difference is that we use different steps on the gray scale to shoot for, because the combination of the mask and the transparency increases the shadow density, and reduces the portion of the original scale to a shorter range. comparable to that of the masked transparency.

If at first this entire procedure is not clear to you, go over one step at a time until it becomes clear. If you decide to work with this procedure and adapt it to your own system of masking and separation, it might be advisable to keep a check on your original calculations and plots made on the graph sheet to see how accurate you were. Adding additional curves, etc., will of course increase the overall accuracy, averaging out any slight errors you may make.

Reflection Copy

This procedure of gamma calculations is of course adaptable to reflection copy, however, because of working with an opaque original there are some differences from the transparency procedure. To begin with, a reflection densitometer is a must. Do not consider even attempting to establish any system of control for reflection copy without one. We will assume for our illustration that you are using a positive masking procedure on reflection copy. To

start we will make calculations for our continuous separation negatives.

For opaque copy we use a paper gray scale instead of the film gray scale. Take reflection density readings of the gray scale and mark them in ink above each step. Select the plate or film you are going to use, and adjust exposure by trial and error so that you get a low density reading of about .3 in a reflection density step of 1.75. Adjust development so that a reflection density step (Continued on Page 155)

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WEB-OFFSET

(Continued from Page 32)

there are three Levy cameras and two step-and-repeat units.

Majestic serves customers in the New York and Philadelphia area.

Job Fitted to Web Press

The Phillies scorecard job is an example of one that was fitted to the new press with a resultant saving to the buyer. Majestic showed the ball club how it could increase the size of the booklet from 7 x 9½" to 8½ x 1½" to fit on the web-offset press. The new scorecard costs less to produce and has more space for advertising.

"The job must fit the press," Mr. Green observes, "and you have to sell the customer on the advantages to be gained by aiming a publication toward the capacities of the unit. It can improve quality and save him a lot of money."

Bernie had a lot to say on the move to web-offset. He has a solid backPHILCO

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Cover of Philadelphia Phillies scorecard, produced each week by Majestic on its new web-offset press.

ground of practical experience in lithography, dating from the days when he did camera, stripping and platemaking work in the shop and later went out to sell printing.

"I realized that competition in sheet-fed offset was getting keener, while runs were getting longer and longer. The logical thing seemed to be to get into web-offset to enable economies on long run jobs," he told ML.

Not everything was completely rosy for the first couple of months, he remembers, and a lithographer planning to enter the field "must be prepared to spend several thousand dollars on spoilage until all the kinks are ironed out." Good service from the press erectors and cooperation from his employes helped smooth the path at Majestic, he added.*

LETTERS

(Continued from Page 117)

nition and extend our own congratulations on the consistent practical value of MODERN LITHOGRAPHY. Our office copy is routed to sixteen people!

Paul M. O'Brien
Public Relations,
New York Employing
Printer Association, Inc.

Article on Cans

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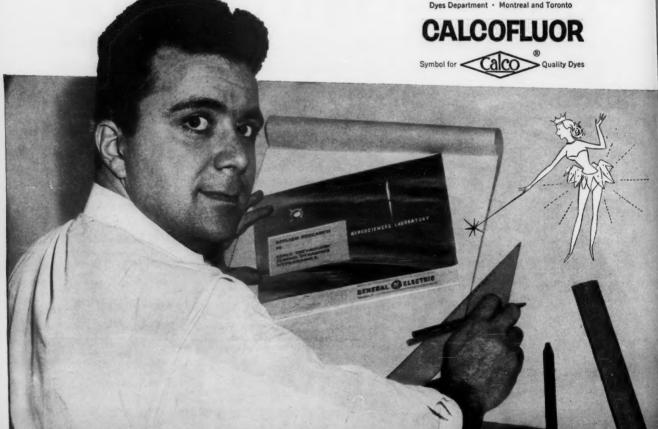
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as published in the July 1958 (page 65) issue of your magazine.

C. Gonzalo
Fabricacion de Envases
Metalicus S. A.,
Madrid, Spain

ALA BREAK

(Continued from Page 39)

LNA NEWS: ". . . the action . . . has serious implications. It is not within our province to pass upon the merits of the decision reached by the officials of the Amalgamated. Certainly, to them the move must be justified. . . . It is with sympathetic concern that we look upon the basic reasons for the withdrawal. The lithographic process . . . has been a distinct and separate part of the graphic arts, and through greater technological advances has replaced other printing processes in some product areas. In so doing the long-established pattern of job classification and description has been disturbed. . . ." Mr. Oswald went on to suggest that a group of leaders from union and management should "discuss and solve this serious problem."

Gerald A. Walsh, director of Industrial Relations, Printing Industry of America: "This action leaves ALA standing as a completely independent international labor union. It is too soon to appraise the exact effect, if any, of the ALA withdrawal in labor developments at the local level."

Quentin O. Young, formerly of LNA, speaking at the National Association of Photo-Lithographers convention: "the ALA break is the most important labor news in years. It will undoubtedly result in an intensive membership drive by ALA and all other unions. It may mean that some unions will refuse to handle ALA work, and vice versa. Management must give greater consideration to labor problems in the future. You must maintain absolute neutrality or there will be trouble. There probably will be greater freedom for the employer to ask the NLRB to decide which union should have jurisdiction. Labor-management relations now are on a 'hard-sell' basis."

William Winship, president, Brett Lithographing Co., New York: "Personally, I hope the Amalgamated wins this battle. They are extremely hard bargainers, but I have always found them forthright and honest people to deal with. There's been no monkey-business about the way they run their business or keep their welfare funds. It's still rather early to say with any certainty what the effect of the disaffiliation will be on the industry, but I think there is no doubt there will be more trouble with organizing, jurisdiction and other problems. Now that the Amalgamated is going out on its own, there will be many dog-eat-dog battles . . . the problems will be most acute, it seems to me, in combination shops."

That's the picture. No one is quite sure just what effect the ALA disaffiliation will have on lithographic shops, but most are agreed that the effect will be great*



EDITORIAL

(Continued from Page 31)

petitive advantages we have gained, and develop more. We must recognize that some of our old advantages of lower cost, higher speed and shorter deadlines are slipping away. We must look for new advantages and sell them. To solve our problems we are going to need a lot more research than we are doing now."

BINDING

(Continued from Page 52)

material turned over the edges. The inside of the cover is lined with a thin lining material of paper, cloth or leather.

The catalog buyer has at his disposal a broad selection of base material colors, grains and finishes, pigment and metallic foils for stamping, and almost the entire color spectrum for printing or spraying colors, screen process or a combination of all. Processes range from simple one-color printing on up through printing in multiple colors and embossing to register. Foil stamping can be applied in one or more colors, and this, too, can be handled to register within limits. Other processes involve embossing and top printing, and screening certain areas in color.

If the design has been drawn for a cover and it is necessary to specify the correct materials and processes best adapted to attain the artist's conception of the finished cover, it is suggested that a sketch be obtained from the binder manufacturer, together with his recommendations of the proper components of materials and processes to create the finished effect. The whole subject of cover decoration should be discussed before the specifications are written.

There is a newcomer in the field of binder cover that is rapidly coming into its own. This is heat sealed vinyl. There are more and more colors and grains coming on the market every day. The problem of decoration on vinyl covers is all but licked. There are several machines on the market which can applique a design on a cover in several colors of vinyl, at the same time producing a very pleasing effect. The vinyl ring binder both heat sealed and casebound is a market not to be overlooked.

WHAT WILL LITHO DO?

(Continued from Page 43)

job can be done. What we don't know is how long it will take. We know it will take a lot of patience, perseverance and money to do it. Lithographers must recognize that this is the job that needs to be done and they

RUN YOUR PRESS

(Continued from Page 45)

normal adjustments have been made will accomplish this.

Hardened ink particles that may cling to the brush can cause scratches on printed sheets, so periodic cleaning is important. An easy way to do this is to jog the press

important. An easy way to do this is to jog the press around until the brush can be seen through the cylinder gaps, at the front end of the press. Insert a long piece of pica stick and work it back and forth to dislodge any dirt, ink or lint that may have collected on the brush.

Another aspect of complete sheet control is the delivery of the printed piece. There are many types of delivery systems used on the many models of presses in general use today, and because of this, a detailed description of correct setting would be impractical. However, the end result of all of them is to transfer the printed stock from the impression cylinder to a neatly jogged pile. Study your particular system thoroughly and learn the fine points of achieving a properly stacked load. This is very important because it lessens the work necessary in further processing the job, whether it is to be rerun through the press for more colors or sent to the bindery.

Because the anti-offset spray guns are located in the delivery system, the transfer fingers and bars, skeleton wheels, chains and jogger wings may get quite heavily coated with spray materials, and extra precautions should be taken to keep them clean. A stiff bristled brush is a must, and should be used frequently for this purpose.

Every operator is familiar with plate register marks, but many times, in the rush to get a job started, they are left off or forgotten. These marks, however, are the most important part of hairline register and positive feeding operation, for without some kind of visual check it is impossible to determine that the feeding system as a whole is functioning as it should.

Regardless of how much care and attention is used to set up the press, an adjustment can work loose, a part break, or something slip or shift that the operator would not normally see. But with accurate register marks, anything that does go wrong that would affect sheet register can immediately be detected by the pressman and corrective measures taken.

When scribing guide marks on the plate, use a short piece of wood or plastic as a straight edge, to avoid scratching the plate surface.

The side guide marks should be located in the exact place that the side guide touches the sheet. In this way stock that may be cut slightly out of square will still show the register marks.

No attempt has been made to cover all the phases of offset operation in this article. My basic theme is that when the press is feeding, registering and delivering the sheets properly and in register, the pressman is free to direct the major portion of his efforts toward the many other problems that are part of every printing job, thereby making it easier for him to run the press and not let it run him.

Usually a cam appraisal of difficulties that may arise, and a few moments to analyze them in a relaxed frame of mind, will result in a workable solution, and the pressman will find his work easier and the printing results improved.*

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must be willing to accept the responsibility for having it done and paying for it.

Job Has Been Started

LTF is already started on the job. Results will come but they will be slow unless the present rate of income is stepped up so that we can hire more people to work on the problems. Every lithographer should get behind the program and support it, not as a charity with as little as he can get away with, but with a fixed percentage of his investment or sales. This is the best way he can insure his investment in time or equipment in lithography and make sure that he can continue to prosper in a competitive market.

True, many of the developments will have features that can be of help to the other graphic arts processes. If lithographers pay the bill they will be the first to know about them. Also, if they show their usual enthusiasm for new developments and aggressiveness in applying them, they will reap many benefits from them before the

other processes wake up to them. If lithographers do not do the job or are too slow in doing it, you can be sure that the other processes, with their new interest in research, will do it and steal the march on us.

Lithographers have been awake for 30 years while printers using the other processes were asleep. Let's not go to sleep now when letterpress and gravure are waking up. It was Abraham Lincoln who said "You can't escape the responsibility of tomorrow by evading it today." This is just as good advice today as it was nearly 100 years ago.

This could be the most critical period in our history. New developments in letterpress and gravure could stunt our growth or even stop it, unless we take steps to avoid it. More research is the answer. Research has brought us a long way but there is still plenty of road to travel. We have a research organization in LTF and a program designed to solve the problems that remain. Never have the rewards of research been as promising as they are now with higher quality, consist-

ency in quality, and even automation of the press in sight.

To reap these rewards in time to stem the tide of the other processes, lithographers must remain progressive, be alert, and be willing to spend a lot more money on research than they have in the past.*

DEPRECIATION

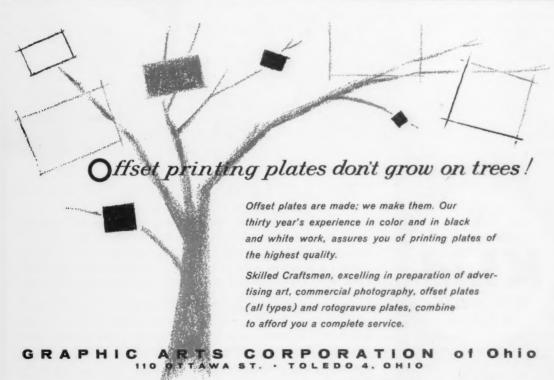
(Continued from Page 56)

self in a higher tax bracket with no relief available.

The schedules used have shown assets of \$1,000 value. If you purchase assets of \$100,000 you can multiply the figures from the tables by 100 to show the real effect each method of depreciation would have on profits and taxes.

Historical Costs

It is important for management to realize the inadequacy of historical costs in depreciating equipment. For instance, if you purchased a house in the late 1930's and sold it today, you undoubtedly would be able to sell it



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for double your cost. Were you to buy another house you would have to pay more than you realized for your old house. Yet if you do not use care your profit would be taxed at about 25 percent. You would then have to put up new capital just to purchase a house similar to the one you sold.

The same thing holds true in your business, except that it is more serious in the printing business. If you are reserving some profits for new equipment that is merely a replacement; you are not increasing your business at all. The PIA ratios for 1957-58 show a composite profit of 5.81 percent before federal taxes. After federal taxes the average profit is less than 3 percent. It is not a very rewarding result when you stop to think that you must add new capital to this small profit to show any growth in your business.

Your business is so highly competitive that you should know your costs. In order to accumulate enough for capital replacements at a 52 percent tax rate you have to make \$2 before taxes to have \$1 left. Would it not be more accurate from the standpoint of keeping your capital intact to use replacement value when preparing your departmental cost analyses? This would mean an increase in your estimating rates and unless your competitors did the same thing you might well price yourself out of the market. If you did succeed in increasing your price and therefore your profit, the government still would take 52 percent of your increase.

Why Not Business Index?

We have found that accelerated depreciation may help you to recover your original investment sooner but it does not help with regard to the inflationary spiral which we face. In some foreign countries this has been brought home more forcefully than here. Some of the governments have recognized the situation and given some relief. We have a cost of living index which the unions have used for wage increases. Why shouldn't business make use of an index related to the value of the dollar and be allowed

depreciation in relation to it?

The U. S. Steel Corporation thought this matter so important that it covered the subject in its 1956 annual report as follows:

"Recovery, through depreciation, of capital previously invested in facilities is essential if, through its re-expenditure, the supply and moderness of existing tools of production are to be maintained. Income tax law limits the total depreciation recoverable during the life of a facility to the number of dollars originally spent for it years ago. But with the value of the dollar steadily declining, the buying power originally expended cannot possibly be recovered under this unrealistic limitation. Faster recovery, such as has been permitted under certificates of necessity, tends to reduce the inadequacy which would otherwise exist; but the only real basis of recovering purchasing power would be to adjust for the change in the dollar intervening between the year of capital expenditure and the year in which depreciation is taken."

Many businesses must borrow in order to have enough cash to buy new equipment. This method of financing does give you an interest deduction against taxes and maybe you

2_{nd}



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will repay the loan in cheaper dollars but eventually you have to repay. Large corporations are giving due consideration to the payment of dividends to make sure that they do not deplete their capital and not have enough cash to replace worn out machines. These difficulties all arise because of the inadequacy of our depreciation charge-offs while we are in an inflationary trend.

One of the important costs for the printing trade is depreciation. It is important to include in the cost the proper amount of depreciation for each period. Since obsolescence is such an uncertain item with us, it would seem advisable that an accelerated method of depreciation be adopted. The early life of the asset will be depreciated faster so that if obsolescence does take place you will have recovered a larger part of the value of the asset in your costs.

Earlier this year the NAPL sent out a questionnaire on depreciation. There were 232 replies, and a tabulation of the methods of depreciation used is as follows:

Re	porting	% of Tota
Straight Line	145	62.50
Sum of Years Digits	39	16.81
Declining Balance	29	12.50
Accelerated	12	5.17
Straight Line and Sum of the		
Years Digits Straight Line and	2	.86
Accelerated	1	.43
Double Declining	4	1.73
Balance	232	100.00

It is interesting to note from this that 145 members, or 62.5 percent are using the straight line method, while, 87 members, or 37.5 percent, are using some form of accelerated depreciation.

In an inflating economy, it is important that a firm make depreciation write-offs on a realistic basis.

NAPL

(Continued from Page 38)

of a catalog of specialty items, in color, which salesmen find much handier than lugging a briefcase full of the actual items.

One further market for lithography, he observed, is the imprinting of pens,

pencils and other plastic materials by the offset process, "if existing lithographic equipment can be adapted to do the job."

"How and what you give is very important, as witness vicuna coats, and the job must be done scientifically." He added that calendars, the predominant part of the specialty business until 1946, still are a very large item. Subjects have been selected already by calendar lithographers for their 1960 calendars, he said.

Young: Labor Problems

The effect of the recent disafilliation of the ALA from the AFL-CIO on future labor-management problems was analyzed by Quentin O. Young, industrial relations consultant, Philip Morris, Inc.

Mr. Young said the break portends an intensive membership drive, not only by the Amalgamated, but by all other unions in graphic arts and related fields as well.

"Unions may refuse to handle each other's work, and there may be some reprisals against ALA because of its trade shop clause," he continued.

"From now on management of lithographic shops must give greater consideration to labor problems and must maintain absolute neutrality, or there will be trouble," he declared.

"However," he added, "there probably will be greater freedom from now on for the employer to ask the NLRB to decide which union should have jurisdiction."

Turning to the question of secondary boycotts (workers refusing to handle "hot cargos", for instance) Mr. Young asserted that "no one can make you put a hot cargo clause in your contract." As for hiring, it is his opinion that in certain areas of the United States, "hiring practices are actually illegal." Hiring shouldn't be affected by union membership, and the employer can reject any applicant recommended by the union, he stated.

The jurisdictional problems of the ALA, he recalled, stem from the "noraiding" pact of AFL-CIO, which makes it illegal for the lithographic union to organize lithographic workers in other shops, such as letterpress, paperboard, packaging, insurance,

toys, electronics, etc.

"A union is not a group of idealists, it is composed of practical men; it is not a public service organization, but seeks material benefits for its members, and it is not necessarily democratic, as witness the recent Senate hearings," he continued.

Mr. Young said that, in dealing with the ALA, lithographic management would do well to observe neutrality, approach labor-management relations on a "hard-sell" basis, be well prepared at the bargaining table and "above all, don't gain your end by undermining the union."

Rex G. Howard, president of the Howard Co., Peoria, Ill. gave a fascinating description of "Lithography In Russia," based on a recent visit to that country and other countries behind the Iron Curtain earlier this year. Actually, the talk was concerned with many other things, such as hotels, Lenin's tomb, travel problems, language barriers, etc. which added color to the detailed report on the graphic arts situation in those countries. (See separate article accompanying this report.)

The Friday afternoon session opened with a sound slide film entitled "Breaking the Profit Barrier." The 19-minute film was prepared by Lithoplate, Inc., a subsidiary of Harris Intertype Corp., 278 N. Arden Drive, El Monte, Cal. Its leading actors are a pressman and a platemaker who tell of the many advantages of using presensitized offset plates, and why more than half of all litho shops now are using presensitized plates.

The film is available (from the address above) for showings at Litho, Craftsmen and other clubs, Lithoplate announced.

Bruno: Research

The man who has directed the research activities at LTF for the past 10 years told the convention that "lithographers have been awake for 30 years while printers using the other process were asleep." (See article starting on Page 42.)

But Michael H. Bruno, research manager of the Lithographic Technical Foundation, went on to caution lithographers not to "go asleep now when letterpress and gravure are waking up... this could be the most critical period in our history. New developments in letterpress and gravure could stunt our growth or even stop it, unless we take steps to avoid it. More research is the answer."

He concluded that, with continued research in the lithographic field, higher quality, consistency in quality "and even automation of the press are in sight."

Mr. Bruno listed some of the accomplishments of LTF, on a very limited research fund, which have been made in recent years. He said the most important have come since World War II, including improvements in platemaking, introduction of new plates, contact screeps, masking, new presses, rollers, blankets, papers and inks.

"It's a good thing, too," he declared, "because by the end of World War II, lithography's days were numbered. It was variously referred to as 'cheap printing,' 'rubber-stamp printing,' 'the process that printed with gray ink,' and 'the process with flat lifeless pictures.'"

The many new developments in the post-war period changed all that, he commented, and restored confidence in the process. But, research must continue unabated, he added, if lithography is to retain its position in the graphic arts.

"Two Days and Two Ways to Color Reproduction" was the catchy title selected by J. T. Groet, of Eastman Kodak Co. Mr. Groet is manager of the Graphic Reproduction Technical Center at Kodak.

The first portion of his discussion was focused on the "Alphabet" system of masking, which involves assigning letters to certain significant steps of the Kodak Photographic Step Tablet, which is stripped alongside the transparency to be reproduced.

Mr. Groet also mentioned the advantages of Ektacolor Print Paper, known as "Type C," which yields excellent prints that are "beginning to find their place as color copy." Next he described camera back (silver) masking, which he said is an excellent system for reflection copy, and is similar to magenta masking.

The second part of his talk was de-





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voted to a description of the two-day educational program offered at the company's Graphic Reproduction Center in Rochester. The center has 11 darkrooms with five horizontal cameras and other equipment to aid in teaching interested lithographers better ways of color reproduction, including color separation and masking techniques.

Burdock: 3-Color Litho

Color reproduction as it applies to three-color lithography was the topic of Edward Burdock, technical representative for Ansco. Mr. Burdock described three-color as "inexpensive color printing which is both palatable and pleasing: functional, not faultless, appealing to the needs of customers who are both color conscious and cost conscious."

He said Ansco chose a direct separation method which incorporates exposure control through a neutral gray screen with visible developing. "The basic technique is simplified to the point where it is no more difficult than making a black and white halftone with a contact screen."

He made these additional points:

- 1. For best results, copy to be reproduced should have strong color saturation.
- 2. Minor hand corrections are possible so long as minimum time is spent on them; otherwise economies of the process will be lost.
- 3. The three-step exposure technique is generally considered to be most advantageous for obtaining tone control.
- 4. Platemaking and presswork are very important, to assure good results in three-color lithography. Each color should be dry before the next color is applied, for optimum results.

In a brief talk on "Application of Stable-Based Film to Color Reproduction," John M. Centa, of DuPont, described many of his company's recently introduced Cronar base films. Mr. Centa urged lithographers to apply all the knowledge they have and to make use of the many recent improvements in graphic arts equipment and supplies.

He offered a checklist for lithographers to determine whether their plants are taking advantage of such things as new masking and separation techniques, inks, films, etc. He suggested that "every litho plant should have one person solely responsible for quality control in the shop."

He noted that his company has introduced 18 stable based films in the past 18 months, and that nine were specifically designed for the lithog-

New Product Talks

Three panel discussions completed the convention program. On Thursday afternoon five speakers talked briefly about progress in cold type composition (see separate article), seven other speakers told the convention about the products their companies are marketing. In most cases these were new products, or products put on the market within the past year or two.

The speakers and their topics follow: Nicholas A. Minotti, Chemco Photoproducts Co., "Olympian 30 Roll Film Camera;" Michael Annick, Rutherford Machinery Co., "Fully Automatic Photocomposing Machine;" E. O. Vandercook, Vandercook & Sons, Vandercook 25 x 38" Offset Proof Press;" Benjamin Sugarman, Consolidated International Equipment & Supply Co., "Optype Photocompos-ing Machine;" Lyle P. Youngdahl, Kemart Corp., "Transparent Fluorescence for Improved Halftones from Photographs;" Bernard Gasser, Parthenon Press, "Watercote Proving of Four-Color Jobs;" and Harry L. Parker, American Speedlight Corp., "Ascorlux Pulsed Xenon Arc Printing Equipment."

Eight graphic arts experts, representing all phases of lithography, paper and ink were gathered together Saturday morning and afternoon for the annual technical panel, featuring questions and answers on a variety of problems. William J. Stevens, of Miehle, again was moderator. (See separate article on this session).

Social highlight of the convention was the annual dinner-dance entertainment on Friday evening. Other activities for the ladies in attendance included a tour of historic sites in Boston.★



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K-5

K-S

K-5

K-5

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K-5

K-5

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IDEA NO. 102

K-5

X-8

K-S

X-9

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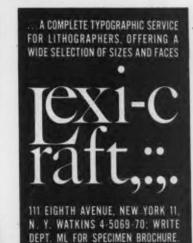
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Box 31

Caldwell, N. J.

MASKING

(Continued from Page 137)

of .00 will give you a density of about 1.80.

When you have a completed this make identical exposures on other plates but increase development to 50 percent and 100 percent longer than the first test. Plot the information on a chart such as that shown in Figure 1. On the bottom of the chart plot the reflection densities of your paper gray scale, and vertically plot the resulting densities of the gray scale you read on the developed negatives. Draw a curve and calculate gamma. Plot gamma on a time gamma curve. Make similar tests on the other separation filters, to complete testing for the separation negatives.

In practice this procedure would work as follows:

1. Take reflection density readings of the original.

2. Determine mask percentage you are going to use.

3. Check the chart in article five to determine the working range of the separations to compensate for the contrast reduction of the masks.

4. Divide the original density range of the reflection copy into the working range calculated in No. 3 above. This will give you gamma.

Check the time gamma chart to find developing time.

6. Take the shadow density of the original and check the curves plotted to see what the resulting density will be. If this is above .3, reduce your exposure, if below .3, increase it.

When you have completed these tests for the separation negatives, you then must work out a system for making the positive masks. This procedure will be described in next month's article with the overlay masking procedure.

The Black Printer

I have deliberately avoided a discussion of the black printer in these articles, primarily because of the additional confusion it would cause in trying to get across difficult points. Theoretically, we do not even *need* a black printer. However, there are few customers who will accept a poor

job just because of a theory. The primary reason for the black printer is to compensate for the lack of contrast in the three color printers. In addition, the black printer is also important in correcting for the overall gray balance on a set of separations.

Suppose we first discuss the methods of making a black printer and describe each procedure in some detail. The black printer can be made in one of four basic ways:

1. K 2 FILTER. This system involves an exposure through a light yellow filter, resulting in a DR about one-third lower than your final separation DR. The reason for this is that a yellow filter-black printer with an identical DR as that of the separations will require a tremendous amount of handwork; consequently we should have a much lower DR with this procedure. The final half-tone positive should have no stronger than a 40 to 50 percent dot in the shadow areas.

2. Split Filter. Basically, this system involves the use of the three separation filters, making exposures through each of the filters for a certain percentage of the original separation exposure. It offers a wide degree of variation and quite a fair degree of control. For example, suppose that you want to eliminate all the black from the yellow printing areas. You would expose through the blue filter for 100 percent of the exposure time used on the blue filter separation.

3. Infrared. This procedure is limited almost exclusively to reflection copy. It involves the use of an infrared plate or film, exposing through an infrared filter. Results depend entirely on the selection of copy.

4. Masking Combinations. In this category we find endless variations of mask combinations together with split filter or yellow filter exposures for making a good corrected black printer. In practice, these procedures are simple but rather complex to illustrate.

I strongly urge you to select initially the *split filter* method of making a black printer. After you understand this procedure continue on

with variations involving the use of masks and separations together with the split filter exposure.

Under Color Removal

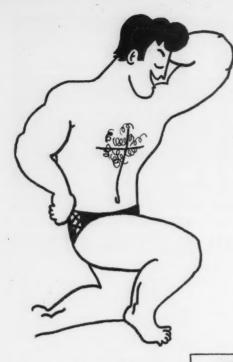
This is another subject that is confusing to many. The term "under color removal" means the removal of a quantity of color from the three printing colors, in the shadow areas of the original. This correction is extremely important in high speed wet printing.

Suppose you have a very heavy shadow area. No doubt it will print about 80 to 85 percent of each printing color (yellow, magenta and cyan). Add to this about 50 percent of black and you can see that with all this ink on the paper, printing at extremely high speeds, the ink will not have sufficient time to dry. In addition, the paper cannot absorb all the ink. The result is piling of the ink on the paper, offsetting, etc.

To compensate for this we use an under color removal mask to take away the excess of printing color in the dark shadow areas and print a heavier amount of black, to give us the depth necessary in the shadows. Therefore, instead of printing 80 to 85 percent of each of the three colors in the shadows, we reduce this amount to about 50 to 60 percent.

This color removal mask is made by contacting the black separation negative to obtain a position, underexposing to some extent. Figure on the DR of this mask to be about .6 to .8 with a low density of about .3. This is a positive mask and is added to the color separation negatives when making the halftone positives. Since it is positive and made from the black printer, it shows as black on the positive all the areas that will print in black. Adding this to a negative separation adds density to the lightest portion of the separation negative (which is the shadow area in the final print) thereby removing some color from the black printing areas of that separation.

In next month's article, which will conclude this series, I will discuss the overlay masking procedure, and also present some other general information on assorted subjects relating to color.*



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• E. F. of Peapack, N. J., writes: "A. B. and C. D. are pikers!"



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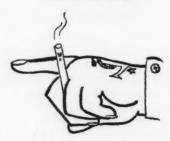
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TALE ENDS

SEVERAL up-and-coming lithographers of the second generation were much in evidence at the NAPL convention in Boston last month. Mrs. Mildred K. Lau, one-half of that famous Chicago team of "Lady Lithographers," Kehoe and Lau, was at the Statler with her twin daughters, who are not only the prettiest lithographers we've seen in lo, these many years, but also the most talented. They were heard to advantage in several vocal duets in the Harris-Intertype suite.

Then there were Harry Brinkman's two heirs apparent—Tom and Bob, who were busy absorbing lithographic information in the meeting room as insurance against taking over the reins for their active dad if and when he ever decides to slow down his dizzy pace as lithographer, NAPL director, race horse owner and president of the National Small Businessmen's Association, in which latter connection he addressed the convention on the topic "Small Business and Politics."

And of course, there was young Howard Colehower, whose last mention in Modern Lithography was after the 1938 convention in the Wardman Park Hotel, Washington, D. C. "Howard Colehowever, former All-Eastern tackle at Penn, told everyone at the convention that he is the father of a baby boy." That baby boy is a fine broth of a lad, now 20, and a junior at his father's alma mater.

Two important records were shattered at Boston. First, registration totaled 2,220; a really large crowd that kept the record 93 exhibitors busy day and night demonstrating their wares.

There was unanimous agreement at the Saturday session that no more worthy person could be found for the "Man of the Year" award than John L. Kronenberg, of S. D. Warren, who received an embossed resolution for his many fine contributions to lithography.

While the attendance was somewhat overwhelming, old-timers at the convention missed those three NAPL wheel-horses—Archie Fay, Merle Schaff and Bud McCormick. Each served as president of NAPL, in years gone by.

A surprise note at the banquet entertainment was the last minute appearance of Phil Ford and Mimi Hines, sensational song and comedy team fresh from three triumphs on the Jack Paar TV show. They rushed over to the Statler between acts at Blinstrub's, a Boston night spot that looks like Soldier's Field with a roof.

With a few exceptions, most of the exhibitors seemed happy with their locations, particularly those fortunate enough to be within focus of that voluptuous blond



Sherry, at the Roll-O-Graphic booth. We had to use ice cubes on the lens of our camera to keep it from overheating while we took the accompanying photo of Sherry for your edification.

At the annual old-timers dinner, Walter Soderstrom told about a recent trip to Canada, then honored his past presidents with colorful wool blankets from the North country. They weren't needed in Boston, however, because the weather was just fine.



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